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AUGUST 4, 1920

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BILLY BAKER AND EDDIE ROGERS

THE NATIONAL THEATRICAL WEEKLY

LEARN THIS GREAT COMEDY SONG TODAY

AND PUT IT IN—YOUR ACT—QUICK!!

The Quickest comedy song hit on record.

You have never heard a real comedy song until you hear this one.

I've seen sights, plenty of sights, over in gay Patee. But Goodness knows, when they took my clothes, what a sight they made of me!

Someone said, "What's a Bimbo mean?" You take my advice. I don't know what a Bimbo means, but a Bimbo's mighty nice.

But, by heck, you never saw a wreck like the wreck she made of me.

There should be a "Bimbo" in everybody's act. We have a "Bimbo."

Lots of dancers that I've seen wear a string of beads. Give this "Bimbo" a good jazz band, and boy! that's all she needs.

I'd bring her back, back to the shack, but they'd all raise hail, but I'm just a little bit afraid we'd both wind up in jail.

Words by **GRANT CLARKE** **My Little Bimbo Down On The Bamboo Isle** Music by **WALTER DONALDSON**

f *Vump* *p* *VOICE* *f*

Sail-or Bill Mc-Coy was a dar-ing sail-or boy His

ship got wrecked a while On a Fee-jee-ee-jee Isle He led a sav-age life And

hunted with a knife He said I'll tell you a-bout it don't tell my wife

CHORUS

I've got a Bimbo down on the Bamboo Isle — She's waiting there for me — Beneath the

Bamboo tree — be-lieve me She's got the oth-er Bimbos beat a mile — She dan-ces

gay-ly dai-ly She'd be a hit with Barnum Bailey I'll build a bunga-loo on the Bamboo

Isle — 'Cause when I go a-gain I'll stay a-while — I've seen wrecks

plenty of wrecks out on the stormy sea But by heck there never was a wreck like the

wreck she made of me All — she wore was a great big Zu-lu smile —

My lit-tle Bimbo down on the Bamboo Isle Isle

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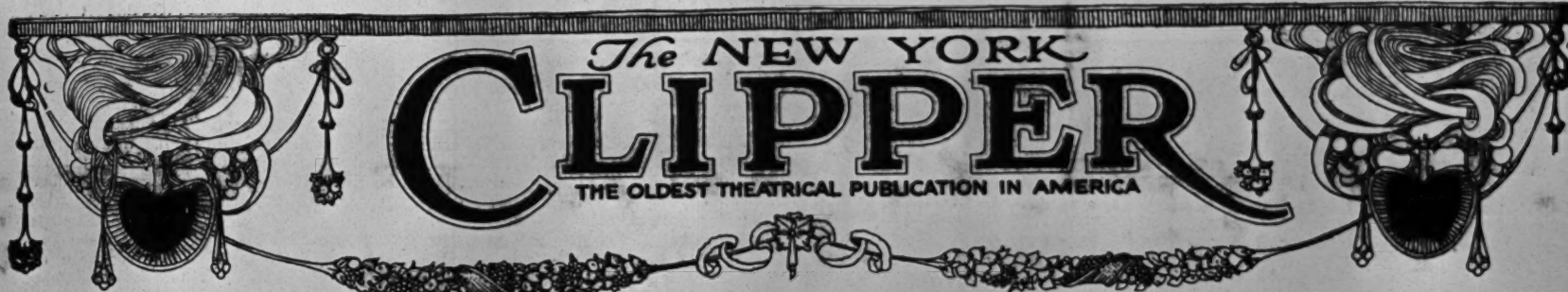
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NEW YORK CITY



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EUROPEAN BOOKING OF ACTS COMES TO SUDDEN HALT

**Fear That German and Russian Reds Will Amalgamate, Causing
Exchange to Collapse, Makes Agents Stop Issuing
Contracts Until Situation Is Improved**

Booking relations between this country and Europe have suddenly come to a practical standstill in so far as American acts are concerned, it was stated early this week by several of the largest foreign booking agents in this city. No acts will be booked for foreign routes, it was learned, until the unsettled state of affairs resulting from the Russ-Polish conflict have quieted down. There is also a probability of no foreign acts being booked for American runs, and it is doubtful whether those booked will fill their next season's engagements.

This unexpected calling off of booking activities is the result of a report coming from Wall Street financial men that a sudden depreciation in foreign exchange is expected. A dropping out of the bottom of the foreign exchange market, the Wall Street men predict, is due to happen any day unless the Allies are successful in settling the disorder speedily.

Inasmuch as England, France and Italy, as well as Germany, are involved in the trouble, there will be no booking of acts in those countries. The French franc and the English pound, together with the German mark, are at the present time a considerable way below normal. Should

their value depreciate still more, it would be disastrous for an American performer playing in the foreign field, for performers thus engaged are paid in the currency of the country in which they are booked.

The unsettled state of affairs is most serious, according to these booking men. The possibility is said to be strong of Germany siding with Russia, which would spell chaos for the other European powers. England, with its internal troubles and international complications, is said to be on the verge of facing a revolution in Ireland, while both France and Italy are on the brink of social upheaval.

Should Germany side with Russia, foreign performers booked over here would be badly affected, it was said, for the thumb-screws on immigration would be screwed down until more tight, and it is doubtful that any European performers would be able to leave their own countries or gain admittance to this one, even if they could secure a booking. This would, in a large way, affect many of the bigger circuses, such as the Ringling-Barnum and Bailey and Sells-Floto attractions, whose bills are made up largely of foreign performers. An interchange of British and American vaudeville performers would also be affected.

SCIBILIA SUED FOR SALARIES

Antone F. Scibilia and William F. Fallon, of the Tyson Ticket Company, as producers of "Fifty-Fifty, Ltd." and shareholders in the Acme and Fal-Scib producing corporations, were last week sued by nine members of the company for an aggregated sum of \$2,000. The amount in question represents one week's salary alleged to be due the performers. The show closed June 5, in Newport, R. I., after a season of more or less stormy sailing.

Papers in the suit have been filed by Ivan Maginn, attorney for the plaintiffs. It is held that Scibilia and Fallon, as the principal share holders in the above named corporations, are financially responsible for the amount of claim. The claims range from \$100 to more than \$900. The entire chorus was paid in full at the time the show closed.

The complainants and the amounts claimed are: Herbert Cortell, \$996.40; Frank Wunderlee, \$125; Arthur Boylan, \$278.35; Arthur Allen, \$100; Rose Boyland, \$225; Jack Pollard, \$125; Rollan Grimes, \$125; Clare Grenville, \$140.65, and Ruth Wells, \$125.

WALKER TRYING OUT PLAY

CHICAGO, Ill., Aug. 2.—"Temperamental Harry" is the name of a new comedy by Samuel Merwin, of Evanston, Ill., which Stuart Walker has been testing in Indianapolis.

The piece is a comedy of a small town character whose line is journalism. He is the village genius with a literary bent, and is a favorite with the retired farmers until he gets into trouble with a girl, who falsely accuses him of the usual misdemeanor. He clears himself.

PRIZE PLAY PRODUCED

LOS ANGELES, July 31.—"The Clam Digger," one of the plays Oliver Morosco obtained when he offered a prize to Professor Baker's Harvard playwriting class, was produced here this week for the first time.

The play is built around a tremendous situation and there is a cumulative sense of inevitable tragedy that suggests the old Greek dramas, for the man turning toward the beauty of the youthful sister of his dead wife and struggling under a love which he has never voiced wrecks his own life and that of the girl in one mad moment of blind passion.

In her helplessness there seems no alternative for Marielle but to marry him and Amos, repentant, makes a desperate fight to build happiness on the wrecked foundation. But it cannot be. His prayer with its glimpse of a primitive soul laid bare and his unflinching acceptance of the guiding hand in the high climax of the drama, and the curtain goes down in the dusk as they are bringing his body from the sea to Marielle.

The setting shows a sitting room in the home of Amos at Cape Cod and the rocky coast below his home.

This play may never reach a great degree of popularity with the laughter-loving audiences of Los Angeles because of its ending, but there seems little doubt that it contains the elements that will make New York accept it.

USING STINK BOMBS IN STRIKE

CHICAGO, Ill., Aug. 2.—Musicians are still on strike in this city and the outlying vaudeville and motion picture houses continue to operate without their assistance.

The situation, however, is turning from the peaceful manner in which it was conducted. A number of North side theatres complained to the police department last week that stink bombs have been thrown into their houses during performances, with the result that the houses had to be closed in order to cleanse them thoroughly. Five houses were bombed last week and had to close their doors for several days.

The Pantheon, one of the largest and most elaborate theatres on the North side, was "stinked" out on Wednesday of last week and the management immediately closed. The house has been given a thorough airing, but it is doubtful if it will open for a time. It is thought that the houses will be closed down and reopened about the middle of this month.

The strike continues with both sides still in the fight. Neither one has given in, and, from all appearances, it seems as if the trouble will continue far into the season.

CABARET SINGER KILLED

CHICAGO, Ill., Aug. 2.—Jessie Brown, a cabaret singer, who, a year ago, shot her husband to death and was freed by a jury, was instantly killed last Thursday night following a spree. The occupants of an automobile in which she was riding were all intoxicated and the machine dashed against a fire island, glancing off and running into the front of a brick house. There were three in the machine and all were killed almost instantly.

BUYS ROCHESTER HOUSE

ROCHESTER, Aug. 2.—Morris Goldman, a real estate broker, has bought the Corinthian Theatre here. The house, which is being renovated and remodeled, will be ready for opening on Labor Day.

CABARETS DEFYING LAW

CHICAGO, Ill., Aug. 2.—The police have lost the first round in the fight to enforce Chief of Police Garrity's 1 a. m. closing ordinance on cabarets where vaudeville and revues are offered. Judge Barasa last week discharged Fred Mann, owner of the Rainbo Gardens, when the police admitted they failed to serve formal notice of the chief's order.

The case against Charles Ritt, manager of Ike Bloom's Midnite Frolics, has been continued until Aug. 8, at the request of Adolph Marks. Bloom's place continues to operate, regardless of the closing orders issued by the police department.

Tom Chamalee, owner of the Green Mill Gardens, has not, as yet, been located, and the bailiffs report that they are unable to serve him with a notice of suit. The case has been continued indefinitely. Chamalee is reported to be out of town on a two months' vacation, and the Green Mills is being personally directed by Henry Horn, the manager.

City Prosecutor Harry B. Miller said suit would shortly be filed against Michael Postin, part owner of Colissimo's, for his alleged refusal to stop music and dancing in his place after 1 a. m.

The fight being made against the city by Attorney Adolph Marks in behalf of the Midnite Frolics, is being watched with great interest. The cabaret owners insist that the law was a war measure and is illegal now and refuse to obey any closing orders issued by the city departments. All are operating and all have been summoned to court. The vaudeville and revue portion of the programs, in some places, runs until 5 a. m. Others close their programs around 2 a. m., but permit dancing until daylight.

GETS DIVORCE IN CHICAGO

CHICAGO, Aug. 2.—Ruth Smith, musical comedy actress, has been granted a divorce from her husband, Ralph Errol Smith, grand opera singer, on the latter's admission of infidelity. The decree provides that the actress is to receive alimony of \$200 monthly while on the stage, or \$250 when she retires.

Smith, on the witness stand, admitted improper relations with other women. His wife left him in July, 1919. Following the separation he went to Australia. The custody of a five-year-old daughter was given the actress, although if she remains on the stage after next March she is to share the custody with the father.

"MAN OF PEOPLE" LIKED

CHICAGO, Ill., Aug. 2.—Arrangements have been made for an indefinite engagement of "A Man of the People," which is now appearing at the Princess Theatre. The production is being well attended and it seems probable that it will remain here for months. Thomas Dixon, its author, was a visitor to Chicago, but left Saturday night for New York.

WANT JOHNSON FOR SHOW

CHICAGO, Ill., Aug. 2.—Several agents have endeavored to secure Jack Johnson for theatrical engagements, but government officials have refused to admit him to bail and he is at present being held at the Joliet prison. Johnson is awaiting the return of Judge Carpenter.

"SINBAD" OPENS IN TORONTO

"Sinbad" opens in Toronto September 3rd, and after a three weeks and a half run comes into the 44th Street theatre for a return engagement.

EQUITY REFUSES ONE-NIGHT MANAGERS SPECIAL CONTRACT

Big Meeting at Hotel Astor Votes Down Recent Request of Touring Managers' Association — Next Move Up to Managers—Closed Shop Not Acted Upon

Members of the Actors' Equity Association, last week, unanimously voted against granting the Touring Managers Association a separate working agreement.

This action was taken at a special meeting of the actors at the Hotel Astor on Thursday evening, when more than 1,500 Equity members declared themselves in favor of adopting a resolution restricting popular price and one-night-stand managers to the P. M. A. form of contract. The Touring Managers recently petitioned Equity for a separate and modified working agreement.

Just what the outcome of this action will be is problematical. It was the impression at the meeting that the managers were prepared for a show-down fight and the actors were informed by Paul Turner, prior to casting their votes, that, in the event of trouble with the Touring Managers, Equity would be forced to call a strike.

It was also pointed out that a closed shop for independent managers seems more and more certain. Frank Gillmore openly advocates such measures. However, no steps were taken at the meeting to make the issue an official one, although the actors, by a considerable majority, were in favor of doing so and on several occasions mention of a closed shop brought forth ringing cheers from all at the meeting. In all probability a special meeting will be called before September, when the question of a closed shop will be brought to a vote.

The Touring Managers' demands, in substance, asked for a ten-performance week and for a lay-off Christmas and Holy Weeks, with the proviso that if, at the end of the season, the number of shows given should average more than eight per week, the actors should receive payment for all performances in excess of that number. These demands were to be set forth in a special form of contract to be known as the \$2 Top Contract.

In explaining the demands of the managers, Frank Gillmore stressed the seriousness of the situation and explained that the managers were of the firm opinion that an unfavorable decision by Equity would, in all probability, result in a number of the one-night stand showmen going out of business, and, consequently, a very large number of actors would thus be the losers. Gillmore's address was entirely impartial and each demand was put fairly and squarely to the actors.

"About three weeks ago," Gillmore said, "representatives of the Actors' Equity were invited to meet the Touring Managers' Association at the Hotel Astor. The Touring Managers stated that they desired to come to an agreement with us, as they found it impossible to successfully conduct their business under the contract which had been agreed upon by the Producing Managers' Association and the Actors' Equity Association."

"They said that the Touring Managers' Association was composed of owners of one-night-stand and second class companies, and that their margin of profit was small compared to that of the big fellows in the business. They further held that there were many small towns where the theatres have been taken over for pictures and that, in consequence of this, the railroad jumps were much longer than they used to be, and, of course, more expensive."

"For instance, in the State of Texas, it was said that but one one-night stand existed today, namely, Galveston; that in Michigan only four or five were left, and a falling away was noted in other States. The Committee of the Touring Managers also stated, whereas it was true the salaries of the actors they employed were not as high as those paid by the first class managers, their receipts were also much

less and the percentage they received from the local managers was also smaller.

"Of course, when big attractions go to little towns, they receive eighty-five and even ninety per cent of the gross receipts and this leaves a very small margin of profit for the local managers, indeed, frequently none at all. He accepts such booking more or less as an advertisement, so that he can say to his patrons he has secured a big star in order to please them. But, when the second-class company comes around, he recoups himself at its expense."

"All wages having gone up, company traveling is undoubtedly very expensive these days. Transfer men receive one hundred per cent more than they did a few years ago. This additional expense and the raise in railroad and freight rates makes it especially hard on those companies which play a new town every night."

"It was also contended that the royalties the second class managers have to pay are considerably in excess of those paid by first class managers."

"The Actors' Equity Association has several forms of contract, all differing in detail. They are the First Class Productions Contract, the Popular Price or Dollar Top Contract, the Stock Contract and the Try-out Contract. The Dollar Top Contract differs, in the main, from the First Class Productions Contract, in that it permits managers to play ten performances a week."

"The Touring Managers feel that they should come under this contract and not under the First Class Productions Contract, but, at the same time, they do not wish to be held down to dollar top prices. They say that the cost of theatre admission has gone up in some cases nearly one hundred per cent, and there is practically no longer any traveling attraction which can afford to play for a dollar top. Therefore, they desire that the new contract which they wish to make with Equity should be labelled 'Two Dollar Top.'"

"In regard to the number of performances per week, the Touring Managers want to be allowed to play ten as in the Popular Priced Contract. They agree that, at the end of the season they would be willing to count up the total number of performances given during the year, to divide the same by the number of weeks played, and for all performances over an average of eight per week to pay for same at the rate of one-eighth. In that way, presuming that a company had played a season of ten weeks, ninety performances instead of eighty, ten-eighths additional salary would be due every performer, but if the average per week be less than eight, of course, there would be no deduction."

"The Touring Managers also state that the week before Christmas and Holy Week are dead losses to them and that if they were compelled to play during these weeks many of them would be forced out of business and that those who remained would have to close their seasons the week before Holy Week rather than face the loss, whereas their usual custom is to continue five, six or more weeks afterward. In this, the managers say that an insistence on payment for Holy Week would prove a boomerang to the members of the Association as it would cut them out of whatever additional employment they might receive for the succeeding weeks."

"However, the Touring Managers are quite willing, presuming that the members of the Equity grant them this concession, to guarantee a season of thirty weeks. Should a less number be played, then the managers would bind themselves to pay for either Christmas or Holy Week if either or both came within the period

(Continued on page 31)

CUBAN CIRCUS BUSINESS GOOD

As a result of the influx of thirsty American tourists to Cuba during the past season, the Madame Pubillone Circus is estimated to have grossed better than \$700,000 during its nine months run on the island. The show opened at the National, Havana, in October, where it remained for nine weeks, playing to a daily gate receipt estimated at \$8,000. The last of May marked the close of the Cuban engagement. Weekly takings outside the capital city are placed at from \$20,000 to \$22,000.

Mme. Pubillone, who arrived in New York last week, through her American representative, Frank Wirth, of the Wirth-Blumenfeld Company, has practically completed plans for the coming season. A big top, together with new seating and lighting equipment, have been purchased at a cost of more than \$10,000, and a number of acts have already been engaged.

Mme. Pubillone will sail for Havana the middle of August. The show is scheduled to open a ten weeks' engagement at the National Theatre on October 28.

FIELDS GETTING SHOW READY

COLUMBUS, Ohio, July 30.—Plans and preparations for the new season are well advanced at Al. G. Field's minstrels headquarters here, despite initial difficulties encountered in the matter of securing a theatre for rehearsals.

The company begins its tour on Aug. 2, and the Ohio State Fair week will find Field's Minstrels following its usual custom of opening the new season of the Hartman, in Columbus, after a three week preliminary tour of New York, Pennsylvania and Ohio.

Bert Swor heads the corps of comedians this year, with Harry Shunk also an added attraction. The company again includes such old favorites as Johnny Healy, Honey Harris, Jimmie Cooper, John Cartmell, Harry Frillman, Jack Richards, William Church, Henri Neiser and others.

Among the novelties included in the show this year is a clever burlesque on the national political conventions.

EQUITY SUSPENDS MEMBERS

Etta Bryan and Charles Peyton have been suspended from the Actors' Equity Association for the period of one year following charges being filed with the Equity against them by their respective managers. They failed to appear to defend themselves.

Miss Bryan, according to Equity officials, jumped her contract last April, leaving Al Woods' "Parlor, Bedroom and Bath" company without notice while the show was playing Kansas City.

Peyton's suspension resulted from a number of what are described by Equity officials as "scurrilous and anonymous attacks upon Equity, which he sent to the press, theatrical clubs and individual actors."

These attacks are said to have followed a decision of an independent arbitration board against certain members of the Edna Goodrich "Sleeping Partners" company.

SAYS ACTOR TOOK TRUNK

SAN FRANCISCO, July 31.—Alma Grant, living at the Hotel Altoona, yesterday applied for a warrant for the arrest of Chester Conklin, an actor, who, she alleges, embezzled a trunk of clothing valued at \$500 belonging to her. She stated that the clothing is composed of costumes. She told Assistant District Attorney Sol Sheridan that Conklin is making use of the clothing in Oakland to costume other actresses.

HOUDINI TO HELP POLICE

Harry Houdini, the "handcuff king," will take part in the performance given at Gravesend Race Track this year on Police Field Game days, August 21 and 28. He will endeavor to escape from a regulation straightjacket while suspended in the air by the feet in front of the grandstand.

ONE "UP IN MABEL'S ROOM"

There will be but one company of "Up in Mabel's Room" sent out next season. In the cast of that one will be Julia Ring, Josephine Sacks, James Norval and Sagar Midgley.

BOSTON OPENINGS SET

BOSTON, Mass., Aug. 2.—J. Toxen Worm, local manager for all the Shubert houses and attractions, announced last week, immediately upon his arrival from New York, a list of attractions which will be part of those offered during the Shubert season, which opens on August 9 when "Kissing Time" comes to the Shubert. Definite plans for the opening of the Boston Opera House have not yet been decided upon, but the following schedule of productions due here has been issued.

The Wilbur, Aug. 16, "Irene"; the Arlington, Aug. 16, "Turn to the Right"; the Majestic, Aug. 23, "The Little Whopper," and the Plymouth, Aug. 23, "Martinique."

Other productions scheduled include "Cinderella on Broadway," now at the Winter Garden; "The Mimic World"; "The Midnight Rounder," from the Century Promenade; the all-star revival of "Florodora," "The Greenwich Follies of 1920," "East Is West," "Lassie," "Aphrodite," "The Cave Girl," "The Checkerboard," "Afgar," "Scrambled Wives," "Wild Cherry," "Honeydew," Frances White in a new musical play, "Opportunity"; "Come Seven," and a new play under the direction of Winthrop Ames.

DROPS SUIT AGAINST MAYO

LOS ANGELES, Cal., July 31.—Joyce Eleanor Mayo, wife of Frank Lorimer Mayo, cinema actor, has withdrawn her suit for separate maintenance filed a few weeks ago in which she declared her husband deserted her November 21, 1919, after six years of married life, it became known yesterday. Mr. Mayo is about to leave for England.

Expenditures of large sums of money by Mayo on other women were asserted in the first suit filed against him by Mrs. Mayo last January. He filed a cross complaint about a month later and a property settlement was reached in March. The terms of this settlement were set out in the last suit by Mrs. Mayo, who asked that her husband be prevented, by a court order, from dissipating or disposing of his salary.

BALTIMORE WANTS LONG RUNS

BALTIMORE, Md., Aug. 2.—Theatre managers in this city are fostering a plan to induce theatrical producers to book their shows here for more than one week period. They contend that the mediocre showing of shows playing here is due to the limited engagements, which leads people to believe they are only fair attractions. If, however, the shows were booked for two, three or four weeks, the attendance would be more satisfactory, they contend.

ARRANGE TESTIMONIAL DINNER

PHILADELPHIA, Pa., Aug. 3.—Edward Loeb, newly appointed manager of the Metropolitan Opera House here, is to be given a testimonial dinner by his friends on September 9, at the Hotel Walton. Loeb was formerly assistant manager and was promoted when the house was taken over by The Shriners. The dinner is intended to inaugurate the house's season.

GATTS HAS \$7,000 WEEK

George Gatts' western "Katzenjammer Kids" company played to better than \$7,000 last week at the Majestic Theatre, Halifax. This figure establishes a record for that house for a mid-summer showing.

Another "Katzenjammer" company to play the eastern territory went into rehearsal on Monday of last week and will open at Paterson, N. J., on August 12.

OPENING BALTIMORE EARLY

BALTIMORE, Md., Aug. 2.—The Shuberts intend to establish a precedent for local theatricals when they open their musical comedy "The Cave Girl" on August 9. This will be the first regular show that ever attempted an August opening in Baltimore. It comes to the Auditorium.

REVUE OPENS LABOR DAY

The Gus Edwards "Revue of 1920" is scheduled to open in Baltimore on Labor Day. Zena Mora has been engaged for one of the leading roles.

THIRTY-THREE HOUSES ON NEW POPULAR PRICED CIRCUIT

Eleven Will Play Full Week Stands While Others Will Run Split Weeks—Open Labor Day Booked
by Charles Maynard.

A list of theatres which will constitute the much-talked of new popular priced circuit was made public last week by Charlie Maynard, of the K. & E. office, who will direct the bookings. However, as yet no list of attractions to play the circuit has been given out either by Maynard or the managers interested. All of which, in all probability, has a direct relation to the stand taken by the Actors' Equity Association in refusing the Touring Managers a modified working agreement, as well as the recent boost in railway prices.

The list includes thirty-three houses, eleven of which will play full week stands, while the remainder will afford split-week bookings. For the most part, the circuit is scattered over eastern territory and extends as far south as Tennessee, with Chicago as the western boundary line. The jumps are, in most instances, large. In view of this, it is planned to book attractions, in so far as possible, into one-night stand towns near the larger towns included in the circuit.

An attraction, it was learned, in order to qualify for the circuit, must come under the head of a \$1 top or \$1.50 top show. There are some fifty-eight shows at the present time under consideration. Many of the houses on the circuit have been playing this type of attraction for some time.

There will be no set percentage agreement between the local and touring managers. Some houses will operate on a sixty-four basis, while the most the managers can expect to get is a seventy-five-twenty-five agreement.

According to Maynard, the purpose of the circuit is to put a backbone into the one-night stand business, rather than to operate a wheel of theatres similar to that of the old International Circuit. By guaranteeing a manager eleven full and twenty-two split weeks booking out of a season, he will be able to curtail his traveling expenses considerably, it was pointed out. Such booking arrangements will result in the season's travel being cut nearly

in half. Other overhead expenses will also be cut down.

The full week stands will include the Mayflower Theatre, Providence, R. I.; National, Boston; Columbus, Rochester; Colonial, Baltimore; Duquesne, Pittsburg; probably the Prospect, Cleveland; Jefferson, St. Louis; Grand Opera House, Toronto, and the Imperial and Victoria, Chicago.

The split-week houses will be the Academy, Fall River; New Bedford, New Bedford, Mass.; Strand, Manchester, N. H.; Cummins, Fitchburg, Mass.; Bastable, Syracuse; International, Niagara Falls; Armory, Binghamton, N. Y.; no house as yet for Scranton, Pa.; Majestic, Wilkes-Barre, Pa.; Lyceum, Paterson, N. J.; Grand, Trenton, N. J.; Broadway, Camden, N. J.; Court, Wheeling, W. Va.; Sun, Springfield, Ohio; Empire, Toledo, Ohio; Powers, Grand Rapids; Oliver, South Bend, Ind.; Majestic, Peoria, Ill.; Chatterton, Springfield, Ill.; Grand Opera House, Terre Haute, Ind.; Orpheum, Nashville, Tenn., and the Lyric, Memphis, Tenn.

The circuit is scheduled to function beginning Labor Day, following which more houses, it is said, will be added.

Among those who plan to play attractions over the circuit are Gus Hill, who will put out fourteen shows, including his cartoon productions of "Mutt and Jeff," "Bringing Up Father," "Captain and the Kids" and the Gus Hill's Minstrels.

George Gatts will offer a similar type of attraction, including "Polly and Her Pals," "The Katzenjammer Kids" and "The Daughter of the Sun."

E. J. Carpenter, with a company of "The Woman in Room Forty-one," and O. E. Wee will also have a show on the circuit. Among some of the other road managers who have shows under consideration are Arthur C. Aiston, George Goett, William H. Harder, William Wood, Ed. Hutchinson, Billy Allen, Jos. Conolly, Charles Chaplin, J. E. Eviston, Emmett Moore, George W. Payton, Max Plohn, Charles Rosparri, E. W. Rowland, Charles A. Williams, E. H. Wilcox, Ned Alvord, A. B. Marcus and Phil Niven.

ASSOCIATION TO PAY CLAIMS

The Touring Managers Association will hereafter assume the responsibility of payment of all claims arbitrated by it and the Actors' Equity Association and not settled by the individual losers who are members of the association, according to official announcement made by the latter organization last week. This decision of the managers, however, contains the proviso that the amount of the claim is not to exceed the actor's two weeks' salary. After payment, the managers' association will collect from its members.

The first payment under this plan was made last week by the managers. The sum totaled \$1,410.17.

MRS. HARRIS ACTIVE AGAIN

Mrs. Henry Harris, who this season will become active again, will place in rehearsal on August 9 a farcical comedy by Barry Conors entitled "Nothing Doing," in which Florence Nash will be featured. In September, Mrs. Harris will present "The Proper Spirit," by Willard Robertson and Kilbourn Gordon, and later another play by Robertson and Gordon, entitled "Open All Night."

McKAY HAS RELAPSE

George McKay, who was to have made his reappearance in the part he created in "Honey Girl," was suddenly taken with a relapse last Saturday and forced to return to bed with a temperature of 106. His condition is said to be serious.

SELWYNS OPENING HOUSES

The Selwyns, with the beginning of the coming season, will throw open the doors of new playhouses in several different cities.

The Selwyn and Chicago Theatres are now being built in Chicago, while the new Hanna Theatre, Cleveland, is nearing completion. The new Times Square Theatre will be opened the latter part of August with Florence Reed in "The Love Woman." Their new theatre, which adjoins the last named house in Forty-second street, will be ready in October, when it will open with a big musical production, to which form of entertainment it will be exclusively devoted. New theatres in Detroit and Philadelphia will not be ready before next year.

"MARY" LEAVING BOSTON

BOSTON, July 31.—George M. Cohan's musical comedy, "Mary," which has been a tremendous success and has played to capacity houses during its eight weeks at the Tremont Theatre, will leave here on August 28, the last four weeks' notice having just been posted.

"LITTLE MISS CHARITY" OPENS 25th

"Little Miss Charity," under the direction of Richard G. Herndon, will have its premiere at the Columbia Theatre, Far Rockaway, on August 25, preparatory to opening the Belmont Theatre late next month.

FIDELITY RAPS EQUITY

The Actors' Fidelity League took a rap at the recent Equity election in the current issue of the league's propaganda organ, "Fidelity." Although the author has refrained from mentioning the name of the rival organization, he leaves no doubt as to the attack being directed at Equity. He stresses the fact that the election has resulted in a strengthening of the membership of the "Fido" organization. The article follows:

"The recent annual election of officers of one of the labor unions affiliated with the American Federation of Labor in New York took on all the side aspects usually adopted by political parties in similar events. Two tickets were placed before the members for their suffrage; the different candidates for the presidency of the organization opened headquarters, appointed campaign managers and proceeded to gather in votes regardless of the methods used. Charges and counter-charges, exposures, debates, threats, hymns of hate and a general campaign of mudslinging were indulged in. Wherever its members congregated, on street corners, in cafes, on public conveyances, the sole topic of conversation among them was the election; excitement was at white heat. Immediately after the election the defeated candidate uttered a cry of fraud and threatened a contest in the courts. This union claims a membership of 9,000, while the official count shows that less than 4,000 votes were cast. This is rather puzzling to the outsider, when he considers the intense interest manifested in the election.

"The Actors' Fidelity League wishes to make it clear that it is not interested in the internal workings of this or any other organization. It is interested only when other bodies attempt to dictate to the league or interfere with the rights of its members. It believes in maintaining a hands-off policy in all matters not directly connected with it, and its desire is that other organizations assume the same attitude toward the league. Therefore, the above is not printed in a spirit of criticism or antagonism; it is printed solely because the lesson it teaches is guarding theatrical organizations are beginning to realize the great dangers to be found in labor unions where the drama is concerned, and not a few members of the union are asking themselves, 'Why?'"

HILL SHOW OPENS AUGUST 23

Gus Hill's new cartoon show, "Bringing Up Father at the Seashore," will open at Plainfield, N. J., August 23, the beginning of a forty-four weeks tour that will extend through the Southern territory to the Pacific Coast and back by the Northwest route. The music is by Edward Hutchinson and the lyrics by Richard F. Carroll. In the cast are Danny Simmonds, Josephine Sable, May Walsh, Katie Rooney, J. Lee Allen, Elwood Benton, Bert Bernard, Charlotte Bernard, Harry Hawkins, Eugene Stern, John Harding, William Phillipson, E. E. Garretson and a chorus.

SUES PLAYHOUSE FOR DEATH

The New Netherland Theatre Company, operator of The Playhouse, has been made defendant in a suit for \$50,000 brought by Mrs. Emma B. Davidson, widow of Lieutenant-Colonel Frederick Lincoln Davidson, who was crushed to death under the canopy of the Playhouse when it collapsed beneath a load of wet snow on February 6 last.

Mrs. Davidson contends that the two companies, as owner and lessee of the building respectively, are responsible for her husband's death in that they failed to have the snow removed.

TEDDIE GERARD BACK

Teddie Gerard has returned from London, where she has been for the greater part of the last six years, and has been engaged for a part in the new "Midnight Frolic" and for which she has already started rehearsals. Her last appearance in London was in "The Eclipse," at the Garrick Theatre.

ARTHUR BYRON SHOW OPENS

ASBURY PARK, July 31.—"Transplanting Jean," the new production which Arthur Byron and Wm. Marshall are making, opened here this week at the Savoy Theatre on its way to Chicago, where it is scheduled to open. Byron and Martha Hedman are playing the leads.

The piece is a triumph for Byron, but something of a disappointment for Miss Hedman's friends, whose remembrance of her in "The Roomerang" can hardly permit them to visualize her in such a role as is now marked out for her. If a rural first nighter may sit with the wise of the drama for a moment, he would timidly venture that Miss Hedman is miscast in "Transplanting Jean," that hers is a more subtle art than is required for Naima and that she is being wasted in a role that almost any actress of experience could take.

"Transplanting Jean" is typical of the French school of satirists. It is naughty, to grasp a handy but overworked Anglo-Saxon pronunciation, but it is French, and that is something else again. For it is bright and clever and scratches the veneer which glosses over human frailties with so ingenious a humor that one laughs aloud and has no bad taste or conscious prickings for having laughed.

The situation should be briefly sketched, for though the title is given the boy of the piece, that really is of secondary importance from the standpoint of the interest of the audience.

A French gallant discovers, in his early forties, that he is old and seeks out an illegitimate son whom he has neglected for twenty years. The son is a farmer, a rustic.

Enter Naima, a butterfly whose flittings in the sunshine have been interrupted only because of the wreckage of her father's fortunes. Jean of the fields and Naima of the boulevards meet and seemingly love. Then father enters and—well—Naima is so easily transplanted in the rustic hut and a Frenchman never is too old to love. The cast of the piece follows:

Winifred Anglin, Richard Barbee, George Gaston, Jess Sidney, Evelyn Chard, Martha Hedman, Arthur Byron, George Graham, Forrest Robinson, Albert Marsh, Ray Rose, Olga Lee, Hallam Thompson, Kathryn Keys.

SAYS HOTEL LOCKED HER IN

LOS ANGELES, July 29.—Mary Bunch, former actress on the legitimate stage and now employed by a local film concern, has brought suit for \$5,000 damages against Mrs. E. T. Daniels, proprietor of the Grand Avenue Hotel, alleging false imprisonment.

In her complaint, filed recently by Attorney F. M. Bering, Miss Bunch alleges she was locked in her room by Mrs. Daniels and verbally abused by the hotel proprietor during an argument over the payment of rent. Her sister, Nellie Dale, also an actress, was also denounced by the defendant, it is claimed. As a result, her complaint continues, the actress became ill and, on several occasions, fainted while at work.

She alleges that an agreement over the payment of her rent was not carried out by the hotel proprietor, who is charged with removing the room key from the inside of the room while Miss Bunch was packing and with locking the door from the outside.

HIPPODROME OPENS MONDAY

"Good Times," the new Hippodrome spectacle, will open next Monday night, according to an announcement made by Charles B. Dillingham. R. H. Burnside and Raymond Hubbell, the latter supplying the musical settings, have been busy on the new production, in which more than 1,000 persons will appear, since the close of the last attraction at the Hippodrome on May 15.

ZAZU PITTS MARRIED

LOS ANGELES, Cal., July 31.—Zazu Pitts, motion picture star, and Thomas S. Gallery, also a film player, were married at Santa Ana last week by Rev. Henry Eumelen, pastor of St. Joseph's Catholic Church. Each is twenty-one years old, according to the marriage license record.

NEW RAILROAD RATE BOOST SCARING ROAD MANAGERS

Big Musical Companies Impossible with 20% Fare Increase, They Say—May Take Chances With Small Cast Dramatic Shows—Becomes Effective This Month

Managers of road attractions were dealt a tough blow on Saturday of last week when the Interstate Commerce Commission handed down a decision boosting freight and passenger rates on virtually every railroad in the country.

Freight rates will be advanced about one-third, passenger fares 20 per cent and Pullman charges 50 per cent. As a result managers say the number of productions on tour this season will be considerably less than that of seasons heretofore.

The new rates are to go into effect as soon as the roads can publish the new tariffs and give no less than five days notice to the public. They are to remain in effect for two years, as provided by law. In all probability they will become effective within thirty days, at which time the theatrical road season will just be getting under way. This boost in rates may have the effect, though, of halting plans for shows that would have gone out had they not been allowed.

Managers with musical shows are the hardest hit. For the most part they are undecided what to do. The chorus, if made up of Equity members, must, according to the terms set forth in their contract, receive compensation for railroad fares and sleeper charges. The managers hold that a cutting of the chorus would be of slight benefit, while if they refuse to sign Equity contracts the association will attempt a closed shop. The refusal of Equity to grant road managers

a modified working agreement also makes the situation all the harder.

As a result of this recent action many managers had planned to do away with dramatic productions altogether, inasmuch as the possibility of securing lucrative bookings for musical shows was far greater. Thus they planned to do a fair season's business, even under the present Equity contract. However, the transportation boost has considerably dampened this scheme, the question now uppermost in the minds of managers being whether it is advisable to put out musical productions for which there is a popular demand and pay the increased transportation rates or to produce the less popular dramatic shows and thus do away with a big bill for chorus fares and sleepers.

Just what the outcome will be is problematical. It seems to be the opinion that the number of road shows on tour this season will be small. Many have decided on cutting every possible overhead expense to the bone, including the salaries of principals. Some, according to Equity officials, have already refused chorus contracts to members of the union.

Of one thing the managers are agreed and that is that rather than go into a hole on the season they will discontinue operations altogether. The demands of musicians, stage hands and Equity, together with the transportation increase, makes the road business assume a decidedly precarious aspect.

KEITH STOCK RELEASED

Surrogate Cohan signed an order on Saturday which increases the bond of Clark Day, executor and trustee under the will of the late Ethan M. Robinson, from \$96,000 to \$596,000, due to the receipt by Day of eighty shares of stock of the B. F. Keith Theatre Company, a Connecticut corporation, which had been pledged by Robinson and were not available as assets of the decedent when the bond was first given in December.

Since that time litigation which had tied up the eighty shares, valued at "not more than \$500,000," has been discontinued, leaving the stock available for the executor.

GEORGETTE COHAN SAILS

Georgette Cohan, daughter of George M. Cohan and Ethel Levey, sailed for London last week on a visit to her mother. She arrived here a few months ago and went into one of her father's productions. She will return shortly to appear in a new play called "The Celebrated Chums," written by her father, and in which he may appear himself.

THEATRE USED AS GARAGE

SAN FRANCISCO, July 31.—The Victory Theatre, a Class A theatre built about fourteen years ago on Sutter Street, in the Fillmore district, and for some time run as a vaudeville theatre and later as a moving picture house, is now being used as a garage.

RAISES TO \$1.25 TOP

SAN FRANCISCO, July 30.—The Alcazar Theatre has increased the admission price from \$1 top to \$1.25, with war tax extra, and business has increased this week with "A Tailor-Made Man" as the attraction and with Dudley Ayers and Inez Ragan in the leads.

HOUSE GETS THIRD MANAGER

MONTREAL, Aug. 2.—John T. Fiddes has been appointed manager of the Tivoli Theatre, here. His appointment marks the third change in management this house has had this year.

BELASCO'S LATEST PLAY OPENS

TORONTO, July 29.—David Belasco, on Monday of this week, opened a new play here called "Shore Leave," which, it is said, will follow "Call the Doctor" into the Belasco Theatre, New York. The piece was put on purely as a tryout by the Robins Players at the Alexandria Theatre and is now to be re-written and further fixed up by the author, Hubert Osborne.

The piece is a fantastic little comedy that borders at times on broad farce and again on sentimental romance, and any one who saw "The Madonna of the Louvre," by the same author which received a presentation here by Adele Blood a couple of years before the war will be agreeably surprised at the quality of the new comedy. He has written in "Shore Leave," a play that is decidedly out of the ordinary. He makes use of a very slight plot, but he succeeded in giving the entire piece an unusual atmosphere.

"Shore Leave" opens in the home of Connie Martin, a dressmaker in an American seaport town. Connie's father was a seafaring man, and her mother was connected with a circus, so the young woman comes by her spirit of adventure honestly. But she is oddly innocent, like a heroine out of one of Gilbert's "Bab Ballads." She has not had even the shadow of a love affair until one day she meets on the beach a big sailor, "Bilge" Smith, who is on shore leave.

Connie invites "Bilge" to her cottage and woos him in a childlike and straightforward manner. Then he goes away with a promise to return, and neither has ever inquired the other's full name.

The first act suggests the opening of one of those sugary love stories that Edward Childs Carpenter tells in dramatic form, except that the people are more lowly than any of Carpenter's characters.

The second act is rather out of tune with the other two. Here a decidedly farcical situation has developed. Connie is now wealthy, having prospered in a ship-building enterprise, and her one aim in life is to find "Bilge." She knows that his last name is Smith, so she gives large parties to which she invites only sailors, from admirals to deck hands, who happen to be named Smith. Then she questions them, with many comic results, until at last, after searching for four years, she again finds "Bilge." He has been climbing up in the world, but when he finds that Connie is rich he spurns her as a trifle.

This act is certainly fantastic enough, but it is keyed quite different from the opening and closing scenes.

The final act returns to Connie's cottage. She has refused to keep the wealth that separated her from "Bilge," but now when he comes again to seek her he is wearing the gold braid of the quarter deck, and their social stations are still different. However, his shore leave is not brief this time, for he decides to remain.

STAGE A DANCE

SAN FRANCISCO, July 31.—The Turner and Dahnken Circuit of moving picture theatres staged a dance in the new general offices at 136 Golden Gate avenue this week to mark the completion of the remodeled headquarters, designed by Manager L. R. Crook. Besides employees of the circuit, the party was attended by members of the First National Exhibitors' organization, the newly formed Associated Producers and the Paramount Company. Included in the list of screen celebrities were Marshall Neilan, Marjorie Daw, Wesley Barry and Pat O'Malley.

OFFER COMPROMISE

TORONTO, July 29.—Musicians in the employ of local theatres have been offered a fifteen per cent increase by the larger theatres and a ten per cent increase by the smaller houses, in lieu of the twenty per cent increase in wages which they have demanded. As yet, they have not expressed any opinion upon the offer.

WHITESIDE TO REPEAT

Walker Whiteside will resume his tour in "The Master of Ballantrae" next season. Maurice Barrett, who played the second role in the production, refused to go out with it because of a salary difference.

SHUBERTS ROBBED OF \$28,000

The Shuberts, it was reported early this week, are contemplating a shake-up in house managers as a result of the discoveries which last week led to the arrest of Herman H. Light, treasurer of the Astor Theatre. He was charged with a shortage of \$28,000 in his accounts by Ira Halstern, general auditor for the Shuberts. A careful check-up has begun in all the Shubert New York houses.

Light was arraigned in the Jefferson Market Court, where he was held in \$12,500 bail for further hearing. In a written confession, said by the police to have been made by Light, he blamed his downfall to the "ponies." Arrested with him was a note teller named Murphy, employed in the Hudson Trust Company.

Since last April, Light told the police, he has been using Shubert money to back "sure things" at the race track and to keep up his end with the fast crowd he met there. He said he was unfortunate in his choice of horses, all of which showed considerably less speed than his paddock friends. The problem of concealing his duplicity from his employers, he related, became more vexatious from day to day.

With the aid of Murphy, the note teller at the Hudson bank, he said he finally hit upon a scheme whereby he could temporarily continue his embezzling. The box office receipts at the Astor Theatre, which were in Light's hands, amounted in the Spring to about \$16,000 a week, and this he deposited to his account as treasurer at the Greenwich Bank.

According to the system under which Shubert treasurers turn over their funds, Light sent a check to Ira Halstern every ten days. Misfortune, however, stalked at the heels of Light and soon it became difficult for him to raise the money which had to be in the Greenwich Bank before the checks he sent to Halstern were sent through the Clearing House. Halstern deposited the checks with the Hudson Trust Company.

Lately, the police say, the checks signed by Light were returned by the Greenwich Bank to the Hudson Trust Company marked "Insufficient Funds." In some manner, without the knowledge of the Hudson Trust Company's officials, Light's checks had been finding their way back to the Greenwich Bank after a few days' interim, during which Light's account grew large enough to cover the amounts they called for.

According to the police and bank officials, Murphy, through his arrangement with Light, for which the latter was to give him \$5,000, had been getting hold of the checks marked "Insufficient Funds" and at Light's request had been holding them until the theatre treasurer told him to return them to the Greenwich Bank, where additional deposits which had been made covered the shortage.

The police say the slip up in the scheme came about when another teller was taking Murphy's place while he was out. Upon discovery the bank officials notified the Shuberts and then Halstern started an investigation.

The arrest followed. Light and Murphy were together at Broadway and Fortieth street when Detectives Gegan and Gilbert took them into custody.

OPENING BUTTE THEATRE

BUTTE, Mont., July 29.—The Empress Theatre will be opened on September 5 by A. A. Sheuerman, with a first class dramatic stock company headed by Ruth Saville and two leading men, E. R. de Tisne, and Craig Ward. Among others in the company will be Al Hallett, Ed. Russell, Claire Sinclair, Maurice Penfold, Lucille Holder, Edna Reise, Mildred Fitzgerald and several others. The opening vehicle will be "Cheating Cheaters."

GLOBE THEATRE TO GROW

The Globe Theatre is to have a new entrance at 1555 Broadway for a new seven-story office building and an arcade will be built upon the site now occupied by the four-story office building.

The new entrance will be through the arcade of the new building, which, it has been estimated, will cost the Dillingham Theatre Company \$72,000.

NEW SEASON STARTS WITH BRADY-WOODS OPENING RACE

Each Strives to Get in First with Wall Street Drama — Other Houses Open Also and Weeks Ahead Are Filled with Premieres

Last Friday night's premiere of the new William A. Brady show, "Opportunity," at the Forty-eighth Street Theatre, marked the ushering in of the new theatrical year. Broadway turned out strong to witness the occasion, the interest of theatre folk being centered in a race between Brady and Al Woods, with the season's first premiere as the stakes. Brady won by a full twenty-four hours, the Woods' play, "Crooked Gamblers," finding its way to the Hudson on Saturday night.

"Crooked Gamblers," which played in Chicago this Spring under the title of "Tomorrow's Price," was brought to New York several weeks ago and renamed "Exposé." It was first scheduled to open on Broadway August 26. It is a play of Wall street and high finance.

Brady's play, "Opportunity," also smacks of Wall street and equally high finance. It opened several weeks ago for the first time in Atlantic City. Then the rivalry begun. Woods advanced the opening date of his show to August 9. Brady brought his show in and announced its premiere for the early part of last week. When this reached the ears of Woods, he made another sudden change in his plans, setting last Saturday night as the time to show his "Crooked Gamblers" to Broadway.

But Brady was not to be outdone. When news of Woods' plans found its way to the Forty-eighth Street Theatre things began to move rapidly. Several new actors were engaged and some intensive rehearsing begun, with the result that Brady made everybody sit up by the announcement that "Opportunity" would open Friday night, a full day ahead of Woods. It was then too late to again change the opening date of "Crooked Gamblers," and so it was left alone.

Brady, last year, scored a similar coup over Woods when he brought his "Nine Forty-five" show in ahead of "A Voice in the Dark."

On Monday night, "The Charm School" opened at the Bijou. This play owes its origin to the story of the same name, by Alice Duer Miller, which appeared in the *Saturday Evening Post* last year. Robert Milton, hitherto known chiefly as a stage director, made the play in collaboration with Miss Miller.

"THE CHECKER BOARD" STARTS

WASHINGTON, Aug. 2.—"The Checker Board" had its premiere at the Shubert-Belasco Theatre here tonight. It is a comedy by Frederick and Fannie Hatton.

The story has to do with one Fedor, a young Russian exile, who came to America contemptuous of a land where huge fortunes amassed in haste, are dissipated at leisure, and where people climb to the top rung of the social ladder on a rope of gold. The contract is provided by a family of parvenues who are striving for social distinction.

The Hattons have created in Fedor a mysterious and appealing central figure for their play, and Jesse Ruben, the young French actor, a hit last season with *Elsie Ferguson* in "Sacred and Profane Love," interprets the part.

The cast includes Donald MacDonald, Norval Keedwell, Sidney Booth, William Williams, Mariam Sears, Dorothy Tierney, Dorothy Smoller, Kate Mayhew, Edna von Bulow, Zola Talma, William Eville and John Mackenzie.

EARL CARROLL SHOW OPENING

Earl Carroll's "The Lady of the Lamp," will have its premiere at Stamford, Ct., next Friday. A week will follow at Atlantic City, after which it will have its New York opening at the Republic Theatre.

The cast, which is a long one, is headed by Marie Carroll and Sam Hardy. Others are Minnie Dupree, Rapley Homes, James Gleason, Margaret Dale, Blyth Daly, Ivan Simpson, Neil Martin, Florence McGuire, Morgan Farley, Carolyn Arnold, Frances McLaughlin, Camilla Lyon, Theodora Laroque, Mary Mead and Constance McLaughlin.

The Comedy Theatre re-opened Tuesday night with Eugene Brieux's new play, "The Americans in France." "Les Americains Chez Nous" was the play's title abroad, where it scored considerable success last year. Ditrichstein is the producer, but does not appear in the cast, which is headed by Blanche Yurka, Frank Kingdon, Wayne Arey, Jeffreys Lewis, Madeline Durand, L'Estrange Millman, Franklin George, William Bain and Richard Dupont.

"Scrambled Wives," a farce by Martha M. Stanley and Adelaide Matthews, after sometime in the sticks will be presented by Adolph Klauber, at the Fulton, to-morrow (Thursday) night. The principal farceur will be Roland Young, and the company will include Juliette Day, Marie Chambers, Glenn Anders, Elise Bartlett, James Lounsbury, Betty Barncoat, Louis Albion, Margaret Hutchins and William Lennox.

Among other things, the other half of the Celtic Players, who have been continuing at the Bramhall Playhouse all this time, will offer a new program to-night (Wednesday). The plays scheduled are "The Workhouse Ward," "Riders of the Sea," and "Honest Lodgings."

On Monday, "Lassie" moved from the Nora Bayes Theatre to the Casino. It will continue at the latter house for five weeks before taking to the road.

The week of August 16 will see a number of new shows opening here, they include "Spanish Love," at the Maxine Elliott; "The Bat," at the Morosco; "The Cave Girl," at the Longacre; "The Check-board," at the Thirty-ninth Street; "Enter, Madame," at the Garrick; "The Lady of the Lamp," at the Republic; "Tickle Me," at the Selwyn, and probably "Happy-Go-Lucky" at the Booth and "The Greenwich Village Follies" at the Greenwich.

BELASCO'S COUSIN HERE

Viola Belasco, nineteen years of age, of London, England, a member of the English branch of the Belasco family, has just arrived in New York to appear as the principal dancer in "Chu Chin Chow."

Miss Belasco's father, Emanuel Belasco, was a first cousin of David Belasco. She is also the niece of David James Belasco, the comedian of London who achieved great renown under the name of David James in the production of "Our Boys."

When David Belasco visited London last April, Miss Belasco was appearing under Oscar Asche in "Chu Chin Chow" at His Majesty's Theatre. The young lady called upon her namesake. Mr. Belasco's father left London in 1849 for California, where David Belasco was born. The English branch of the family continued to be represented by David James Belasco, the well-known pantomime artist.

BAKER AND ROGERS

Billy Baker and Eddie Rogers, whose pictures are on the front cover of *The Clipper* this week, are two well-known vaudeville performers who have played the leading vaudeville houses in the United States for the last four years. They have signed with Harry Hastings to be featured in the new "Razzle Dazzle" show next season.

INVESTIGATING PRESS STUNT

The devious press agent stunts of Harry Reichenbach culminated last week in his being called to the office of District Attorney Swann, where, although he denied all implication in the affair, he was questioned at length in regard to a fake suicide note found in Central Park two weeks ago and which kept policemen dragging the lake for a mythical Japanese lady.

In addition to Reichenbach, Joseph H. Mayer, Henry E. Bate, a Mr. Severtan, and Sophie Cushman, all of the publicity department of the Universal Film Company, were also summoned to explain why they should not be punished for the stunt, done for the purpose of booming a motion picture.

Reichenbach denied having had anything to do with the matter. Cheap, amateurish, small time and far beneath his "genius" was the manner in which he characterized it. For wasn't he the great Harry Reichenbach, peer of press agents? Indeed he was, as he admitted.

"My idea of the right sort of publicity," he said, "was to get the Italian nation so worked up that they would fall down and worship the picture of President Wilson each morning before they gave the Pope a thought. That's publicity, and that's what I did."

Reichenbach then said he had a plan in mind, recently, to kidnap Clara Kimball Young, Mexican bandits being engaged to carry her across the border and then to have her rescued by American cavalrymen. In this, he said, that he had been trying to enlist the aid of President Wilson, so that he could be sure of having the cavalry go after her. He exhibited a letter bearing the White House seal, signed by Secretary Tumulty, in which Tumulty wrote that he would "take the matter up," and intimating that the matter referred to was the proposed kidnapping.

Tumulty, though, denied that he had had any correspondence with Reichenbach in the kidnapping subject, but had written him in reference to another matter. In order that there might be no misunderstanding, Tumulty made public both Reichenbach's letter to him and his reply. They were as follows:

"New York, March 12, 1920.

"Mr. Joseph P. Tumulty,

"White House, Washington, D. C.

"Dear Mr. Tumulty: You will remember having met me with Walter Measday. I have been waiting for two years for the Council of National Defense to forward the expense money I laid out in Europe during my term of service there. I cannot even get the satisfaction of a reply from them, other than one on September 12, 1919, in which they said that arrangements were being made for auditing and paying me—this was signed by E. H. Hobbs.

"If you must know, I have been far too good a friend of the Administration, both in Europe and at home, not to receive better treatment than this, and I am calling it to your attention with the hope that a line from you to them will urge them to a little celerity.

"With kindest personal regards, and gratitude at the recovery of the President, I am respectfully yours,

"Harry L. Reichenbach."

"The White House,
Washington, March 13, 1920.

"My Dear Mr. Reichenbach: I have your letter of March 12 and have noted it with care. I shall take up the matter to which you refer. With kind regards, sincerely yours,

"Joseph P. Tumulty,
Secretary to the President."

According to District Attorney Swann, the case which resulted in the summoning of Reichenbach and the others is a misdemeanor punishable by a year's imprisonment and \$1,000 fine. He admitted, however, that it was a fine point whether the name of a fictitious character, as used in the Japanese suicide yarn, could be forged. He said that there were other laws to be invoked against what he termed the "Coney Island methods" of some press agents. "There seems to be plenty of law on the subject," he said.

FIELD'S MINSTRELS OPEN

CAMBRIDGE, Ohio, Aug. 2.—Al G. Field's Minstrels opened their thirty-fourth season here tonight with a capacity audience which held many theatrical people from Columbus and several from New York City. The production is characterized by many of the visiting showmen as the very best Mr. Fields has yet staged.

Bert Swor heads the Fields' corps or comedians this year, with such able aids as Harry Shunk Healy, Jimmy Cooper and others. The balladists again include William Church, Jack Richards, Harry Frillman, Leslie Berry, Dolf Kastor, Lloyd Gilbert and Reo Brodeur. John Cartmell is again the interlocutor.

Among the skits which make up the program is a front porch campaign speech and "Moonshine on the Moonshine," in which several unusually fine settings showing a mountain still scene, a raft at sea and a South Sea isle are featured. The Arkansas Traveler is another skit of clever propensities.

Bert Swor has an original monologue which went big and the Musical Bell Boys, with their marimba xylophones also scored.

The atmosphere of the big first part was that of the recent International Yacht Race and the company was shown as Jackies ashore.

HUSSEY SHOW LOOKS ALL RIGHT

ATLANTIC CITY, N. J., Aug. 2.—Shore playgoers who clamor for musical pleasure have the opportunity of satisfying their rational appetites this week at the Globe Theatre, where Jimmy Hussey is presenting his new musical review entitled "Tattle Tales." The title itself doesn't suggest anything similar to the real show.

"Tattle Tales" envelops the talents of Jimmy Hussey, who wrote the book and plays the leading part; Rae Samuels, who comes to us from Keith's Circuit to assume the leading feminine role, and a host of other stage favorites. Hussey carries his characteristic Hebrew monologue throughout the performance and is almost tireless. Miss Samuels appeared to be a bit embarrassed in her role of the leading lady, but, nevertheless, was unusually manneristic and will, in the course of a few nights, be all set for her big part.

Johnny Dundee, lightweight pugilist and aspirant to the lightweight crown now held by Champion Benny Leonard, makes his appearance in the final scene and engages in a farcical bout with Hussey. Although not a pugilistic treat, it is a pleasant comic surprise.

The music numbers, written by Archie Gottler, are fetching and were well presented by a beautiful chorus. The principal dancing acts are featured in Lolo Girlie and Maurice Diamond. These two feather-toed artists interpret numerous and creditable dances. Joe Browning fills in the time intervals as the scenes change and unravels a long line of humorous and skeptic philosophy.

This is a show which, after some rehearsals, will please the theatre goer.

"THE CHAMPION" NO CHAMP

ATLANTIC CITY, N. J., Aug. 2.—Last night, at the Apollo Theatre, Sam Harris unveiled a new opus entitled "The Champion," and featuring in the lead Grant Mitchell, of "Tailor Made" fame. After the first few minutes it developed that the new vehicle is a turgescence of the vaudeville skit which served to turn James J. Corbett from a fighter into an actor.

The germinal idea is too well known to spend ink upon. To the struggles of a virtuous prize fighter is added the extra burden of a supposedly English family, very boring, too, and very prideful.

What grace there is in the play emanates entirely from the efforts of Grant Mitchell, who returns as a pugilist to astonish his plutocratic pater familias, but to the evident delight of a pretty girl, who at once falls in love with him. He reciprocates, and, in an over-wrought description of a ring battle, pushes her about a little, only to fall in a clinch, wherein he discovers that certain clinches are luring and intoxicating.

The curtain falls on a happy ending and a rather inane and inflated play.

VAUDEVILLE

KEITH OFFICE TO MAKE FILMS

MOSS TO BE IN CHARGE

The entry of B. S. Moss into the Keith interests is to be the signal for the production of motion pictures primarily for the Keith houses, but if conditions warrant to be distributed to other exhibitors, according to reports in circulation early this week. Moss is to have entire charge of the pictures booked at the Keith houses, and it is reported that Topics of the Day may be discontinued, inasmuch as some dissatisfaction has been aroused by the showing of this reel.

Moss has under his control the screen rights to many stories published in popular magazines and many special stories. Also it is said that the Keith contracts issued to picture people who enter vaudeville hereafter or vaudevillians who have had picture experience are to be flexible, calling for their appearance in pictures or vaudeville.

Many vaudeville performers have had picture experience. Among these are Billy Van, James J. Corbett, Billy Mason, Alice Forest, Virginia Pearson, Sheldon Lewis, The Lee Kids, Chic Sales, Jean Sothorn, Valeska Surratt, Olga Petrova, Lorin Raker, Walter Law and others. If any of these are not at present on the Keith circuit, it is understood that they will be placed there in order to assure the office of their use when wanted.

CLAIMS "RITZ GIRL" GAG

Joe Laurie claims that the returned bank check gag used by Lulu McConnell, of McConnell and Simpson, in "The Poor Little Ritz Girl," is a portion of his copyrighted vaudeville act and has demanded that the gag be removed from the show. The gag in question, which is a big laugh getter in the "Ritz Girl" show, is as follows:

"A friend of mine gave me a check on the First National Bank for \$15, and it just came back stamped 'No Funds.' Now can you imagine a big bank like the First National not having \$15?"

REHEARSING IN CHICAGO

Menlo Moore and Macklin Megley are in Chicago rehearsing three of their productions for the Orpheum, Western Keith and Western Managers time. The acts are "Flirtation," "Once Upon a Time," and Doc Baker's revue "Flashes." They will spend three weeks in Chicago and, when they return here, will produce the "Santos and Hayes Revue."

PANTAGES, TORONTO, OPENS 28TH

TORONTO, July 31.—A delegation of New York managers will attend the opening of the new \$1,000,000 Pantages Theatre which is scheduled to open on Saturday, August 28, playing a six-act bill and feature photo plays. The seating capacity will be 3,500. N. K. Miller, of New York City, is to be resident manager.

PALAIS ROYAL CUTS REVUE

There will be no revue in the Palais Royal when it reopens, but Whitman's Band, now playing at the Ambassador's Hotel, Atlantic City, and formerly of the Alexandria, Los Angeles, will be a feature. Hyson and Dixon, dancers, will also be prominent.

FEINBERG AN AUTO INSPECTOR

Abe Feinberg has been appointed a special inspector of automobiles by Secretary of State Francis M. Hugo. His appointment gives him jurisdiction in any part of the state.

ELEANOR COCHRAN MARRIED

That Eleanor Cochran, vaudeville headliner, was married to James Watkins, Chief of Police of Youngstown, Ohio, six months ago, was disclosed last week as the result of an investigation following the death of her father, Dr. Harry E. Campbell. The latter, once a noted Pittsburgh physician, for the three years prior to his death had been employed as a dishwasher at Shanley's restaurant, New York. Why he worked there for only \$18 a week is unknown.

Following his death and the establishment of his identity, the body was taken to the New York morgue. Dr. Campbell is said to have spent \$40,000 on his daughter's musical education.

Miss Cochran, who made her New York debut on the Keith circuit at the Riverside Theatre in December, 1917, was located at Port Charling, Muskoka Lakes, Ontario, where she and her husband are vacationing.

TRYING OUT NEW DEVICE

A new telephonic device has been installed at Proctor's Fifth Avenue Theatre whereby the doorman can communicate and receive answers from the box office without the intermediary of a receiver as a tryout prior to its installation in all of the Keith houses.

The apparatus is affixed to the wall and is spoken into in the ordinary way, the answer being amplified in such a way as to magnify its acoustic properties, and the doorman may, without cessation from his duties as ticket taker, learn whether certain seats may be changed to others in a different locality, whether there are any box seats left, or any other information he wishes, without the necessity of the patron going to the box office.

BECK CUTS CURTAIN ADS.

Martin Beck has ordered that all curtain advertising, including that in the Finn and Heimann houses, the Junior Orpheum Circuit, cease with the conclusion of the present contracts and that, beginning next season, no advertising of any kind shall appear on curtains.

Beck has always been against this sort of advertising, saying that it tends to lower the dignity of the theatres and the circuit. A considerable revenue is lost by this move, but Beck thinks that this is more than offset by the tone and atmosphere gained. He has never allowed it in the larger Orpheum houses.

FORM NEW ACT IN WEST

Ed. Emmerson, snare drummer; Ed. Cuntz, formerly musical director at the Majestic Theatre, Chicago; Mrs. Lablanche, an operatic singer who has just completed a world tour, and Miss Lablanche, a toe dancer from Paris, have joined forces in an act which they are presenting in the West while they are whipping it into shape for Eastern booking.

THOM SUCCEEDS OWENS

James Thom, manager of Keeney's Theatre, Brooklyn, has been made general manager of the Keeney enterprises and assumed charge on August 1st of the Keeney attractions. Thom is successor to Ray C. Owens, formerly general manager of the Keeney enterprises.

VAUDE "BUZZIN' AROUND"

Will Morrissey's "Buzzin' Round," which opened recently at the Casino, only to close after a few performances, is to be seen as a vaudeville production, opening August 9th. The show, with a cast of nineteen, has been staged by Ernest Young.

CANCEL ALL TIME

Murray and Estelle have been forced to cancel all time owing to the fact that John Clark Murray of the duo, is seriously ill from poisoning of his hand and arm.

LIGHTS START ANNUAL CRUISE

DIFFERENT SHOW NIGHTLY

The annual cruise of the Lights Club started Tuesday night of this week at Bay Shore, the Trouville Club at Long Beach will play Friday night and the Strand Theatre, Far Rockaway, Saturday night. The following week the company will play the American Theatre, Freeport, and Flushing the last of the week.

No attempt will be made to play each night in the week as has been the custom in the past, but instead three nights a week will be booked and a different show given each night, depending upon the artists who are disengaged upon the nights in question.

Manny Manwaring will have charge of the cruise and the program for the first performance will be given by Leo Carrillo, George McKay, Victor Moore and company, Nonnette Williams and Wolfus, Diamond and Brennan, Norwood and Hall, Dooley and Sales, Crawford and Broderick, Arthur Deagon and others. Fred Gray will have charge of the stage.

The committee on the "Cruise" comprises N. E. Manwaring, chairman; J. B. Isaacs, James C. Morton, Fred Gray, Herbert Williams, Charles Middleton, Bert Leighton and Harry Sullivan.

STAGES "LINGERIE" REVUE

CHICAGO, Ill., Aug. 2.—Virgil Bennet has produced and staged a new production for the Winter Garden Revue. He has captioned it "The Lingerie Revue," and has signed Buddie Doyle, Coleman Goetz, Sam Moore, Southern Harmony Four, George and Mae Le Fevre, Gene White, Mlle. Marianne, Betty Moore, Nina Carter and Arthur Ball as principals.

A chorus of fifteen girls is an attraction in itself. Bennet emphatically announces that his new revue is not a style show, as the name would signify.

IRENE FRANKLIN OUT

SAN FRANCISCO, July 31.—Owing to illness, Irene Franklin was forced to remain out of the bill at the Orpheum from Tuesday until Saturday on her first week's engagement, but has recovered sufficiently to finish her full second week. Jack Wyatt's Scotch Lads and Lassies, scheduled to open the following week, filled in her place.

JOINS CHARLIE KING ACT

Bennie Harrison, through arrangement with the Shuberts, will appear in the Charlie King act for six weeks. He joined the act at the Colonial this week. He is engaged to play the leading juvenile part in the new Shubert show, "Adrienne," by Al Von Tilzer and Neville Flession.

WITCHITA OPENING AUG. 8

WITCHITA FALLS, Tex., July 31.—The regular season at the Witchita Theatre, the local Keith house, opens on August 8th, with the following acts on the bill: "Last Night," Kitti Doner and company, and Hobson and Beatty.

INTERSTATE OPENING 15TH

The regular season of the Interstate Circuit, which books seven houses throughout the southwest, begins on August 15th, at Fort Worth, Tex. The circuit is to play road shows on the same policy it did last season.

FORDE AND RICE SPLIT

The act of Hal Forde and Lieut. Gitz-Rice splits this week, as Forde is signed with "Honey Dew." Rice is to do a new act with another partner, as yet not decided on.

LIGHTS CLUB SHOW

Last Saturday night, at the Lights Club, was to have been "Mysterious Skipper" night and a surprise had been planned by George McKay, in charge of the entertainment for the evening. But, through his sudden return to a sick bed, other arrangements for the entertainment had to be made.

Al White arranged a program and announced as the first act, Susan Clough, with Sid Riley at the piano. Miss Clough sang in melodious voice, "Somebody Loves Me Dear" and for an encore gave Carrie Jacob Bond's "The End of a Perfect Day." She made a well deserved hit with both.

Announced as "The Mysterious Mr. Ginsburg," Roy Cummings sang "Mine Forever" and did an awful flop, not in the singing but at the end of the song, doing a front fall. Another number followed and several parodies on "Killarney." Emmet's lullaby was yodelled and a few more falls were added for good measure. He was a hit both on and off.

Jack Holmes, of Holmes and Wells, sang "Forever Is a Long, Long Time" and took several bows. Following a dance, two famous magicians were then announced as "Abram and Strauss." Roy Cummings and Eddie Carr then neatly travestied some juggling and magic and broke a number of plates, which must have made Jean Bedini remember the days when he and Roy Arthur used to have things up in the air and on the stage. For a finish, Carr, apparently, pushed a long curtain pole down Cummings' throat.

Many laughs and considerable applause greeted their efforts.

KEENEY OPENING DANCE PALACE

Frank A. Keeney is to open a new dance palace at Williamsport, Pa., on August 10. The place, situated at the Broadway and Forty-second street of Williamsport, is to have an ice cream soda fountain that will serve forty people at one time, a cigar store and a candy store, all in the entrance. An ice cream parlor accommodating 150 people will lead into the dance hall, 100 by 42 feet in dimension. There will also be a balcony restaurant holding 125. Keeney will manufacture all of his own ice cream, candy and pastry.

SHAWN PRODUCING NEW ACT

LOS ANGELES, July 31.—Ted Shawn is to produce a new dance drama entitled "Xochitl," based on an ancient Teltec legend at the opening of the new Pantages Theatre here in the near future. Martha Graham, a product of Dennishawn, the school founded by Shawn and his wife, Ruth St. Denis, will dance the role of Xochitl, the flower, in the new production.

JAPS JOIN CIRCUS

The Royal Uyano Troupe of Japs have been booked into the Ringling-Barnum and Bailey Circus by the Wirth-Blumenfeld company. They will join the circus in Detroit this week. Following the engagement, they will sail for Australia to begin a three years engagement with the Wirth Brothers, Ltd., Shows.

OTTO LEGAL GETS DIVORCE

CHICAGO, Aug. 2.—Otto Legal, who appeared here last week at the Great Northern Hippodrome, has been granted a divorce from his wife Gertrude, an acrobat. Legal told the court his wife left him the day following their marriage on May 13, 1914, giving no reason. She left with a former partner, he said.

TORONTO OPENING THE 9TH

TORONTO, Ont., July 31.—Shea's Theatre, here, will open its regular vaudeville season with eight acts as a weekly policy on August 9. On the bill at the opening will be Yvette and Company, Harry Delf, Ashley and Dietrich, Charles Howard and Company, and Dunbar's Salon Singers.

VAUDEVILLE

RIVERSIDE

One of the largest audiences of the summer season witnessed the opening show of the week at the Riverside and enjoyed a bill with many high entertaining spots.

Chic. Sales in the first half and Nora Bayes in the second scored the outstanding hits, both from an applause and an artistic standpoint.

Johnson, the contortionist, opened the show and started the bill off excellently with some difficult but apparently easily performed feats.

Harry Masters and Jack Kraft, recently with Will Morrissey's "Buzzin' Around," which played a short engagement at the Casino, did well in the second spot with their eccentric dancing.

Lillian Herlein, the soprano, assisted by Earl Thurstensen, the pianist, rendered a cycle of special and published songs. Mr. Thurstensen, a fine soloist, rendered several selections during which Miss Herlein made a number of striking costume changes. She sang "Swanee" for her opening number, next an "Eyes" song and then a comedy number called "Love." Miss Herlein is a striking brunette with a voice of considerable range and brilliancy, a large part of the affect of which, however, was lost by her constant variance from the key. Whether it was on account of the use of too much voice or nervousness cannot be told, but it is a grave fault and if possible should be remedied.

Kramer and Boyle were a laughing and applause hit with comedy sayings, burlesque opera bit and dancing. Kramer is a clever black face performer and Boyle, in addition to being a good straight does well with a ballad.

Chick Sale is doing the same rube impersonations which are familiar to all vaudeville audiences but which on account of his exceptional ability in portraying the rustics seem to improve with age, scored one of the applause hits of the bill. He is doing the Rube minister bit with some new "announcements," and the church entertainment.

After "Topics of the Day" in the second half, McLallen and Carson did their roller skating act, which in spite of the fine skating of McLallen and his ability to put over spoken lines left much to be desired. McLallen is in a class all by himself on the rollers and with the utmost ease performs stunts that are away beyond the capabilities of the average trick skater. Combined with this he knows how to get a lot out of an old gag and the collection he used date back to the war days. A better line of patter and the elimination of the "draft" and soldier gags would help the act immeasurably.

Nora Bayes, blonde of hair, charmingly attired in a white satin gown, burnt orange hat and necklace of the same color was a treat for the eye on her first appearance and her song repertoire rendered with all her fine vocal style and wealth of tone was a delight to the ear as well.

Her opening number, "Maybe," told of the possibility of her songs not being liked, but before the second number was over there was no doubt as to the way they would be received. It was a charming ballad called "You're as Beautiful at Sixty as You Were When Sixteen" and is one of the best songs in the act. The "Broadway Blues," the next number, was rendered in fine style and with rhythm that made the feet tap to its alluring tune. "Sally Green, the Village Vamp," was another clever song and "The Japanese Sandman," a novelty number with a charming lyric which told of the "sandman, the second hand man, who exchanges new days for old," is a number which will remain long in her repertoire.

With Miss Bayes is Florence Parham, a clever colored miss who works in a number and who has Miss Bayes' singing style and stage mannerisms down to a dot.

Redford and Winchester in a comedy juggling act closed the show. W. V.

SHOW REVIEWS

(Continued on Pages 10 and 11)

PALACE

The Four Lamy Brothers, with their casting and trampoline act, made a hit opening the bill. Noticeably good was the "cut off" done by the clown and the double and twister and double twists done by the straight.

Parish and Peru danced and did some barrel jumping, one rode a unicycle and both played concertinas while balancing chairs on their chins, one also doing a split and arising.

Following this act there was a wait, although the entire preceeding act was done in "one." Mme. Doree's "Operalogue" was a substantial hit, taking an encore and several curtains. The aria from Traviata, sung by Mme. Aline Verdikt, stood out well.

Clifford and Wills were programmed for the next spot, but Bert Fitzgibbon, who was billed for the next to closing position, came on in good humor, saying something about everything going wrong on Monday. We remember Fitzgibbon ever since the days of Tony Pastor, when he used to sing "Beer, Beer, Glorious Beer," but we don't remember when he was any funnier. He is naturally a comedian and the most legitimate laugh-getter of all the nut comics. His brother, Lew, assisted, playing a xylophone from the end, instead of the side of the instrument, which made a hit, and assisting at the piano. A "plant" in a box put over the chorus of a popular song after Fitzgibbon had parodied the verse.

Three legitimate encores were taken by Fitzgibbon, who "mopped up."

The Rooney and Bent act followed. Marie Kavanaugh and J. Paul Everett have gone back to their former date and registered their usual hit. Vincent Lopez and his "Kings of Harmony" made a hit, particularly in the cornet solo, which was well phrased. Vincent is "there" on the clarinet, and also saxophone, which he doubles later in the act. The scene in Spain was cut this week, which speeded up the running time. The act made a decided hit, especially as this is the fourth week at this house.

Following the intermission and screen announcements, Harry Carroll and company slammed across a veritable riot, duplicating, if not exceeding, the hit they made at the Colonial earlier in the season. Carroll was forced to take another encore after having made a speech of thanks, which is surely "some" feather in his cap, the writer never having witnessed this at the Palace or any other theatre before.

Grace Fisher was in good voice and was appreciated. It is difficult to pick out individual hits by way of comparison, everything going over strong.

It was more than a tough spot assigned to Clifford and Wills, not only from the fact of having to follow the Carroll act, but because of the fact that they had to open in "One" with a single song by Miss Wills, and also had to close in "One," due to the set for the next act. Their act, "At Jasper Junction," has been a hit at every other house reviewed, and was at this house, taking the circumstances into consideration. Clifford has put in a "dope" bit, which he acts with a fine sense of dramatic values. Miss Wills looked pretty and charming, with a girlish innocence and personality that told. Many laughs and quite some applause greeted their efforts.

Maria Lo, with her Dresden china poses, closed the bill, and her artistic studies pleased, noticeably effective being the clock, which was the last picture presented.

H. W. M.

HORWITZ LEASES FLOOR

Arthur Horwitz, of Horwitz and Krause, booking agents, last week signed a lease for the occupancy of the entire third floor of the Loew Annex Building, to adjoin the new State Theatre.

ORPHEUM

Walthour and Princeton, in a bicycle oddity, opened the performance, and when one takes into consideration the mental attitude of the audience and its unwillingness to exert itself in demonstrations of approval, they did very well indeed. The act is snappy, nifty and well worked out, which the audience realized but failed to acknowledge. Surely they as well as the other acts deserved better treatment than was accorded them.

The Quixey Four appealed very strongly to some hidden sense which the audience seemed to possess and were accorded a rather hearty reception. They deserve credit for their showing, although they failed to appeal to the writer. Their harmony is reminiscent of the days when one could hear the strains of the barber shop chords echoing from within the portals of the palace of mirrors and swinging doors. However, the audience liked it immensely and showed it.

Emerson and Baldwin, in their travesty on magical acts and their burlesque juggling, as well as their legitimate feats of juggling, seemed to be misunderstood by Monday afternoon's house. These two are as clever a pair in their line of work as you can see anywhere, and yet the audience didn't know what it was all about. They worked hard, however, and registered a medium-sized hit.

Dolly Kay registered simply because she forced herself to do so. The writer has seen her under much more favorable circumstances and when her reception was much more cordial. This lady has a style of delivery that makes rag singing a delight to bear. She is a syncopated balladist whose "blue" voice strikes a respondent note and which is excellent for the type of song she is singing. She opened with a beautiful mother ballad and followed with a routine of rags and ballads.

James C. Morton, assisted by his family, offered their well known and always dependable act, composed of singing, dancing, talking, travesty, in fact a little of everything. Morton worked just as hard and effectively as ever, with the usual result. Of the entire bill he was the first of the two acts that really scored as their merits deserved. He went through his entire routine, taking the encores, doing the speech making bit and all. He closed the first half of a bill that was nicely arranged and would have proved a winner had the audience been able to get off their hands.

A. Robins, the walking music store, followed "Topics of the Day," and although his work was appreciated, the audience was either too lazy or inattentive to respond. In fact, the writer doubts if they knew that Robins was imitating the instruments or not. At the conclusion of his really amusing and clever novelty, he walked off to a hand which should have greeted his every number, let alone his exit.

Henry Santray should be thankful that he has a lot of friends that his conquest of the Palace established his reputation, that he has personality and showmanship, else he would have followed the rest to mediocre recognition. As it was, he was applauded, had to do a special encore number and take several bows. The tumultuous applause that has been his wont was not there, however. His band was on the job and did its work well.

The Alexander Brothers and Evelyn, in an exhibition of ball bouncing, closed the show and held the audience in. How it was done is a mystery, but it was done. Their exhibition was excellent and deserved recognition, for it takes courage to close a show at this house. S. K.

BUSHWICK

Ed Hill in a distinctive novelty act opened the bill to a capacity house. He drew a picture of a girl, christened her "Katie" and then swiftly proceeded to paint various styles of headgear on her.

Frank and Milt Britton should change their billing from "The Two Jazz Beaux" to "The Two-Man Jazz Band," for they delivered as much melody in a syncopated vein as any musical offering now working. They opened with xylophones, following which they blazed their way to a hit with a cornet and trombone duet. In the second spot, they were wildly applauded at the end of their act and scored one of the biggest hits of the bill.

Harry Holmes and Florrie Le Vere offered a comedy skit entitled "Themselves," which went well and brought forth many a chuckle. They represent a married couple in a box at a vaudeville show. Following some clever repartee in regard to their marital bliss, they realize that the first act is Holmes and La Vere. They immediately fall asleep and dream of seeing the act, the dream being portrayed by themselves. Miss De Vere won quite a hand as a male impersonator, during which bit she did an eccentric dance. Her partner scored with a comedy song regarding the wiles of women. While singing together the stage is suddenly darkened and they once more appear in the box.

Marion Weeks and Henri Barron, formerly of the Chicago Grand Opera Company, earned a great deal of applause by the manner in which they rendered excerpts from popular operas. Miss Weeks appeared to advantage in a vocal offering, in which she portrayed a mechanical doll, while Barron won a huge hand in his singing of "Pagliacci."

The first half of the bill was brought to a close by Homer Mason and Marguerite Keeler in their one-act playlet, "Married." They have been using this vehicle for some time, but from the manner in which it was received at this house they will no doubt be able to use it for some time to come. It brought forth laughs throughout, not purely because of the clever lines, but because of the manner in which they were put over by Mason. Miss Keeler also did well and the act, as always, was a hit.

Following "Topics of the Day," Mae and Rose Wilton displayed their versatility at entertaining. They well merited what applause they received, which was quite a little. They got a big hand in their opening duet, a bigger one when they ran through a medley of popular airs on the piano and violin and a still bigger one when they closed with a "blues" number.

Stella Mayhew and Billie Taylor were the headliners of the bill and acquitted themselves as headliner should. Miss Mayhew won the audience immediately after their entrance with a "coon" number concerning the absence of her better half. She had them all laughing at her description of him and the reason for his absence, which was nothing more than that she blackened both of his eyes and put a few cuts in his head during a family spat. Taylor was well received in a sentimental number and the two won additional laughs and applause in a dialogue which mainly concerned themselves.

Mel Klee, in blackface, exposed the tricks of the trade and the secrets of the other artists on the bill, which gave rise to laugh after laugh, especially when he imparted the information that little Mae Wilton was in reality the mother of Stella Mayhew. He closed with a song and could easily have come back for an encore had he so desired, as the applause continued after the announcement of the following act. He was one of the hits of a good bill.

Two girls and a man comprised the Chandon Trio, which brought the performance to a close with an aerial offering. They added variety to the program and closed to a good hand. J. Mc.

VAUDEVILLE

NEW BRIGHTON

Mr. and Mrs. Gordon Wilde and their daughter Connie displayed digital dexterity through shadowgraphs. Miss Wilde is improving and does a number of shadow pictures that are clever.

Paramo played an autoharp and gave some solos on a harmonica, playing without the use of his hand by placing the instrument in his mouth in a manner seldom seen since the days of Morton and Elliot.

Adelaide Bell did several dances in as many changes of costume, the outstanding feature of which was her kicking, which showed agility. She kicked the back of her head and each shoulder alternately with apparent ease. The pianist evidently was not made up. At any rate he looked very dark, almost swarthy, from the rear of the house.

Margaret Young put over several published numbers to undiminished applause that threatened to hold up the show. Her enunciation, which is exceptional, is her most valuable asset, although she has a keen sense of comedy values and works her points with understanding. The rendition of a published song of the nut variety, of which she made a phonograph record, was her best number. She took two encores and could have taken another.

Ralph Herz opened with a song he has used for some years, "If Wifey Says It's Black, It's Black," and followed with a lecture on various "antiquities," which were represented on a screen to which he pointed, as a glass of beer, swinging doors, a bag of sawdust, cloves, a corkscrew and a cocktail shaker. This failed to get over with any great punch, as the idea has been utilized by several others in one form or another. A recitation, "Woman and Light," proved to be a "sob-stuff" affair in which a girl was used who bore a striking resemblance, from where the reviewer sat, to Connie Wilde in the first act. A series of vari-colored spots were thrown on the girl to represent different phases of character, while the girl assumed appropriate poses as the pure girl in white, the vamp in red, etc. Herz is a master of elocutionary appeal.

Julius Tannen was billed to follow intermission, but "Bleaty Bleaty" was moved up instead. See New Acts and Reappearances.

At a late hour Tannen made his appearance in a bathrobe with his trousers well rolled up and his stockings showing, saying that it was the only way to follow the act which preceded. And, we agree with him.

Removing the bathrobe and rolling down his pants, he proceeded to get at least two laughs a minute with his effervescent wit and timely comedy. He works with an ease and understanding of audience psychology that is rare in monologists. His vocabulary is more than adequate and his points well taken. The use of the patriotic recitation at the finish may bring a hand. It is a hand-me-your-kind-applause kind, but while well written and delivered admirably, Tannen doesn't need it and would have made just as strong an appeal without it.

A number started to leave after Tannen's turn, but he very considerably and professionally made a speech relative to the merits of the succeeding act, saying that the audience would do themselves an injustice if they failed to remain to see the best act of its kind on the stage today. And we again agree with Tannen.

Not only have the Donald Sisters, formerly the Gasch Sisters, a good act, but they know how to put it over in true showmanship style. Possessed of superb figures, muscular prowess and flexible technique, these two women do a hand-to-hand and head-to-head act that might be the envy of any male team in the same line in the business. They made a hit with those who remained to witness their work.

H. W. M.

SHOW REVIEWS

ROYAL

The Wilson Aubrey Trio opened the bill with a nifty acrobatic novelty in which various comedy, gymnastic and wrestling tricks were featured. Their turn brought with it a number of laughs and they closed to a good hand.

Sailor Bill Reilly went over with a bang, not because of sentimental reasons but because he delivered the goods. His happy-go-lucky manner and personality were appreciated along with his manner of telling a story. Combined with these factors he has a good voice and can play the piano, which made his turn a hit from start to finish.

Alfred Lattel, as "Pungo, the Pensive Pup," was so pensive that he produced laugh after laugh. As an animal actor, he is in a class by himself. Elsie Vokes appeared to good advantage in putting her huge pet through his paces, and the applause which greeted the close of the turn showed that it had pleased.

Clark and Verdi were immense and there was never a dull moment while they were on. They still have their old vehicle, in which one portrays an Italian vander of miniature plaster statues, while the other serves as a prospective purchaser. Their manner of misnaming historical celebrities such as Lincoln, Napoleon and others, had the audience laughing throughout.

Alan Brooks, in a humorous tragedy in four episodes entitled, "Dollars and Sense," closed their first half of the program and, incidentally, romped home with first honors. Brooks never missed a trick and the piece, written by himself, is replete with clever lines. He was capably supported by a company of three.

The playlet deals with a young and wealthy bachelor, portrayed by Brooks, who is adverse to prohibition. He enters his apartment in rather an intoxicated condition and tells his Japanese valet that he desires to rest in his armchair and dream of the three years which have ensued since the woman he loved refused to become his wife. There then follows three episodes. The first depicts his proposal, refusal and the successful suit of his rival. The second shows the home of this rival. He apparently loses his fortune and the wife turns from him. The last episode reveals Brooks once more in his apartment. The woman seeks him there and tells him of her love. When it develops, however, that her husband has not been financially ruined she once more turns to him.

Haviland Chappelle did well in the part of the husband, while Doris Cameron appeared to advantage as the wife.

Following the fall of the curtain, the applause continued until Brooks was forced to come to the footlights and deliver a speech.

Billy Rogers opened the second half and made a huge hit by his ability to make almost every conceivable sort of a noise under the sun. In fact, he made so many that when an encore was demanded he had to admit that he had run out of them. His first impression was that of a bass viol. He then gave his idea of a cornet, saxophone, violin, and about every other sort of a musical instrument.

Harry J. Conley and Naomi Ray offered a well-presented and prettily-staged piece called, "Rice and Old Shoes." Conley, as a yokel in love, was a scream, especially when he started to propose to Miss Ray.

George Whiting and Sadie Burt, in their songsays, ran Alan Brooks a close second for applause honors. They are probably one of the best teams in vaudeville at the present time and have no superiors at putting over a song.

Pisano closed the bill with a well staged act in which he displays his ability as a rifle shot. He was ably assisted by a young woman and held the audience until the close of his act.

J. M. C.

COLONIAL

Willie Hale and Brother opened the show with an artistic exhibition of the juggler's art.

Lexey and O'Conner dance a little, sing a little and then dance a little bit more. They show quite a variety of steps and get their song numbers over, which is something. Three costume changes are made by the girl and one by the man. Three doubles and three solos figure, the act opening and closing double. They did very well in number two, taking several bows.

Eva Shirley and her company have one of those acts to which position means nothing as an indication of ability. Miss Shirley and her boys, one of whom, the drummer, has been changed since last we saw her act, sang and played, and Al Roth danced. As a singer who can appeal to her audience, Miss Shirley is a decided hit, and as musicians her boys can measure bats with any of the jazz bands. Al Roth, however, is a dancer who shines in a firmament all his own. He is a shiver and quake artist, the head of his tribe. The act was a riotous success, sharing honors with Harry Holman and Charles King.

Marino and Maley have changed their routine a bit. They open with a newer song now. The encore number, formerly done as "The Vamp," is now "Rose of Washington Square." The push-em-up gags are retained and retailed in the same old style. The story about the quarter was spoiled by the failure to insert the lines, "but it was a bum quarter." They did nicely, taking an encore and several bows as their share of the reward.

Harry Holman and company in "Hard Boiled Hampton," a surprise sketch, were the last of the first half. One always associates Holman's name with a bluff, hearty, old-fashioned character, and he not only plays them but does it naturally. Holman, a master of the art of stage deportment, not only added several extra laughs to the audience's share, but had the folks in the act laughing too. His new act is admirably written and gives him an opportunity to demonstrate that dramatics are just as much his forte as comedy. It is a great act and got a great reception.

Intermission was followed by Topics of the Day, which had a few laughs in it for most every one at this house.

Charles King and his company of five girls and one man offered a scenic song and dance novelty entitled "Love Letter," which has to do with the affairs of amour of a certain letter carrier, by chance made a multi-millionaire. It depicts his affairs with four different kinds of girls, all of them looking for something, and shows how, when he finally meets the girl of girls, he falls headlong, blindly in love, the act terminating, of course, with the natural happy and heroic climax. King is capital in this act, although not afforded the opportunities his other production gave him. Of the girls it is hard to choose and say which one did best. All are wonderful lookers with shapes to match and each plays her part well. But a shade of the honors goes to the girl behind the stocking counter.

Harry Breen, rambling song writer, offered his well known nut comedy act and repeated his usual hit. He went through his routine and when he came to the song number took a rap at certain folks sitting alone in a box. Instinct must have told him it was a reviewer for he said we should have had a girl. Breen shouldn't knock critics, for they have to pay war tax.

Bender and Herr, in a strong arm novelty, closed the show and had little trouble in retaining the interest of the audience while they performed their routine of strong arm feats.

S. K.

NEW ACTS

Reed and Black are returning to vaudeville with a new act after an eight weeks' engagement in Atlantic City.

Snitz Moore, in a new musical comedietta called "The Garden of Love," with Marguerite Lee, Harry A. Watson and a chorus of six. The act is being produced by N. S. Feldman, Inc.

Sam Stone, formerly with the Jazz and Naval Octette, and Dorothy Bard, late of the "Hitchy Koo" company, are doing a song and dance act, written and staged by Ernest Evans. It is breaking in at Wichita, Kansas, and will soon be routed East.

Cliff Dean's act, "The Cat," which closed two weeks ago, is being recast, only the woman playing the part of "Mrs. Hammer" being retained.

"Jappy Land," a new girl act by Irving Clark, with three principals and six chorus girls, is now in rehearsal.

Harry Sullivan and Ruth Meyers will do a new act by Hugh Herbert entitled, "Information," which will be routed over the Keith time by Harry Fitzgerald.

"Caught in a Jam," the skit used by Ames and Winthrop, has been sold by that team to Nicholas Agneta for the use of Gallagher and Howard, who are at present rehearsing and expect to open in it within a few weeks.

LIGHTS CELEBRATE NEW YEAR'S

The Lights Club will give its annual New Year's celebration Wednesday night of this week, as has been the custom in the past. Due to the fact that so many of its members are on the road, it is impossible to get them together at the beginning of the new year.

The club house is being re-wired and decorated for the occasion. Morris Tableporter is chairman of the committee for the evening.

Edna Nickerson, soubrette of Jean Bedini's new show, "Twinkle Toes," will make her appearance from a large calendar as the "Spirit of the New Year," and among her other contributions to the entertainment will dance. Charles Middleton will impersonate "Father Time."

FRANK WIRTH SAILING

Frank Wirth, of the Wirth-Blumenfeld company, will sail for Europe on August 28, aboard the Mauretania, to book foreign attractions for the Ringling-Barnum and Bailey Circus for next season. He will be accompanied by Bobby Ringling. Wirth will be gone for several months and will tour England, France, Germany and the larger Scandinavian cities.

ARRANGING ALBEE DINNER

George McKay will head the committee which will have charge of the dinner to be given E. F. Albee and John J. Murdoch by the Lights Club at Freeport next Sunday night. Others on the committee are N. E. Manwaring, Leo Carrillo, George Barry, Charles Middleton, Fred Gray, Morris Tableporter and Eddie Carr.

STARTS PALACE PRECEDENT

Davis and Pelle, who played the Palace Theatre last week, are said to be the first and only act that ever opened and closed the same bill at this theatre.

This act is to be booked with the Pat Rooney act on the same bills next season, and Rooney will clown in the act.

STAGING FILM DANCES

LOS ANGELES, July 30.—Marion Morgan, of the famous Morgan dancers, has signed to stage all the dancing numbers in the Alan Holubar film productions. She bears the title of "dance advisor."

REHEARSE "GOOD MORNING, JUDGE"

One company of Sanger and Jordan's "Good Morning, Judge" will take to the road this season, opening on August 12. It is now in rehearsal.

VAUDEVILLE

CITY

(Last Half)

Asaki, a Jap who does his native juggling in an American way and on skates, opened the show and did very well, considering the fact that the audience was filing in at that time. His work consists of stick and top manipulation, as well as skating tricks. He closes with the water bucket swing on skates. He did well.

Burke and Lee were number two, with a singing, talking and dancing turn in which the latter was the best done of the work offered. The comedy, most of it old, is well handled and their singing is up to standard. But, in their dancing lies their strong point. Burke is a dancer of the old school and Miss Lee, who looks cute and petite from front, is no laggard in the art of stepping. They warmed the bill up a bit and made things more comfortable for the following act.

"Such a Little Devil," we expected, would be a musical comedy act but it proved to be a morality preaching which starts at one place and ends at another. A man and his wife quarrel and he decides to part from her. Enter his Conscience and the Devil who each try to persuade him to go their way. Some woman by the name of Vivian is spoken of and the man calls her up, apparently to make a rendezvous, but, in reality, to engage her, for she is a cook. Enter his wife and he calls her sweetheart, etc., and goes home with her. The folks out front liked the work of two children who played conscience and the devil.

The news reel broke in here.

Maude Earl and Company, the latter a male assistant, offered their well known "Vocal Verdict." Miss Earl was at her best and in excellent good humor too, resulting in her work being especially appealing. Her new assistant excels the other in his manner of delivery and by the impression of stateliness that he gives. The act had to take an extra encore and Miss Earl was forced to make a curtain speech.

Duke Rogers is a boy with a natural voice, oodles of personality and ability and a lamentable lack of material. If he only had the latter, it would be different. As it is, he nearly stopped the show. He is a negro dialect comedian who works without make-up. He sings well and gets everything there is out of a number. But his stuff lacks pep.

Behrens, the Ryan Sisters and Leslie, were at their best. The Ryan girls danced very well together and look like a full house in a small hand game. Their work is excellent and Leslie, when working with them, was right at home. Behrens plays the piano and delivers his monologue in the same old, sure-fire style.

Hughie Clarke, "Fatty Arbuckle of Vaudeville," was next. This boy takes the prize for energetic fat people. He sings, dances, tells stories, does acrobatics, everything and stopped the show so cold that the weather became cooler.

Battling Nelson, former lightweight champion of the world, is demonstrating the usefulness of being adept in the art of self-defence, as well as aggression. He was a big attraction and proved interesting to a degree.

A Frank Mayo feature closed the show.

S. K.

PROCTOR'S 125TH ST.

(Last Half)

Frank Hartley, with his juggling, was the opening turn. The right sleeve of his coat was ripped at the seam underneath the arm.

Clay and Robinson open with a "wop" character selling lemons. A pretty girl then makes her entrance and some talk is indulged in, some of which is trivial and some old. A portion got over, however, due to the girl's personality, which was positive. The man then sang a tenor solo in very good voice and was suitably applauded. The girl returned then in a blue dress trimmed with rosebuds to which she had changed from the coral color worn at first. Some more talk, including the "dogs tail-wheel-waggin'" joke, and a double number, was used as a closer.

The girl is pretty but was badly made up. Her nose and mouth were too white; the rouge entirely too heavy, high and stopping too abruptly.

Sam Liebert and Company did "The End of the World" sketch, which has been reviewed many times and was followed by Arthur Havel and Brother, who will be reviewed under New Acts.

Mallen and Case, billed as Mallen Case to hide the fact that one, at the beginning of the act, does a "plant" in the audience, made a hit with their "ha, ha" from the "plant," who does a good "boob" both on and off the stage during the act. Some talk is good for laughs, a song was well rendered and the "plant" does a travesty dance for the finish and a couple of falls ala Dooley.

Elizabeth Solti and Company, in a dancing act which embodies singing, harmonica playing and whistling, closed the bill, doing a flop. The act will be reviewed in detail under New Acts and Reappearances.

H. W. M.

SHOW REVIEWS

KEENEY'S

(Last Half)

Holland and Oden, man and woman singing, talking and dancing team, opened the vaudeville bill with a pot-pouri of nonsense. Some very good comedy bits and talk, most of it done before, is indulged in and, of course, there is singing and dancing. The woman also has a shape which is pleasing to look at.

Skating Bears was billed as second, but there is only of the four footed, fur covered performers, visible. Evidently, the plural was intended to show that the man is a "bear" on skates, and if it was, it is right. The act is excellently presented and the trainer has his animal under perfect control. The turn was not only novel, but entertaining, also and its reception was gratifying.

Third place fell to the Four Gardners, a novelty singing act. The four are women, with excellent voices which have been trained. They harmonize well together and their selection of numbers is a happy one. The opening is done in overalls, with hats to match and one of the girls doing a solo in a pleasing contralto voice. One thing noticeable is that, for a change, they wore costumes patterned alike, but colored differently. They did very nicely.

The Sutherland Six, like the act preceding was pleasing, but not as novel, and as huge a comedy act as it is billed to be. It is the usual saxophone sextette, with clarinet and trombone relief, in a number of popular jazz and march tunes, with a little attempt at comedy by one of the boys, working blackface.

Unless the writer's eyes are playing him tricks, two of the members of this act belong to the fair sex. At least their make-up and appearance suggest that. It would be well for them to remove their hats so that everybody could be sure.

Mykoff and Vanity resumed after the picture news of last week had been shown and their dance offering, typically Russian in conception and execution, stopped the show. It seems to us we saw them a long time ago when they did the same routine and worked under a Russian name. However, they scored here and had to take several bows after offering their encore number, declining a second.

Jennie Granasse proved, as it was billed, a novelty comedy surprise. See New Acts. The three Moranos, in closing the show, had the audience on the edge of the seats. See New Acts. S. K.

AUDUBON

(Last Half)

The Wilmot Troupe have a cycling act which is better than the average. Two men and a girl make up the company, one of the men being a comedian. He won a number of laughs through his efforts to get a miniature automobile into motion. He also had them laughing at his antics while riding a unicycle. The girl is pretty and was well received in her various stunts.

Greenlee and Drayon are two colored singers and dancers who scored because of their ability to execute some extremely fast and eccentric steps. They try a novelty during a soft shoe dance, when they converse in French, Italian, German, etc. This part lagged, however, until they began a dialogue in Yiddish. From there on they went well.

Baldwin Blair and Company offered a comedy sketch which won laughs from beginning to end. At the rise of the curtain, the stage is darkened. A young man enters, removes his suit of clothes, hands it to a bell boy and tells him to have it ready in the morning. He then tries to turn on the lights, when there is a sudden scream and a pretty young woman is revealed huddled up in bed. Of course, the chap has got into the wrong room, but is unable to leave as he has no trousers. This leads to a series of humorous incidents, among which is the entrance from an adjoining room of the girl's maiden aunt. The fellow hides under the bed, but is finally routed from his resting place by the aunt, to whom he tells of his love for the girl and his desire to marry her.

Hackett and Delmar offered a dance number that was well presented and which received the approbation of those out front. The girl is an exceptionally nimble and versatile dancer, while her partner does some stepping that is a little different. He is concerned with finding out the most popular form of dance, which gives rise to the girl exhibiting her ability at different styles ranging from the old-time waltz to jazz. In her interpretation of Salome, she won the best hand of the evening.

Fields and O'Neil, in their rapid-fire chatter, closed the bill and romped away with first honors. O'Neil's efforts to educate his illiterate friend, although rough, struck the funny bone of the audience and held on to it all the way. J. Mc.

HAMILTON

(Last Half)

Billy Kinglaid opened the bill with a good juggling turn which he begins by removing his outer garments the while he juggles a huge ball. He continues the greater part of his stunts with the aid of this ball and also juggles vases and other articles. He is a good opening number.

Rhodes and Sower have a good second spot number, same being a singing turn, with one of the duo seated at the piano. Several ballads are rendered, followed by a "blues" song. They closed to a fair round of applause with a flirtation song and took several bows.

"The Cat," a sketch having three characters, was well handled. It concerns a newly married couple and a boarder, the latter not a home-wrecking male, but a divorcee. She attempts to relate to the bride the flaws of husbands in general. The husband, according to the young wife, is devoted entirely to her and the great outdoors, especially birds, etc. "Chickens, mostly, I suppose," retaliates the divorcee.

The curtain is lowered during the playlet and there is supposed to be an interim of three months, following which the wife begins to realize that the boarder is trying to force her charms upon the husband. All ends happily, however, when the divorcee receives her walking papers. There is nothing to the plot of the piece, but it contains some good lines and dialogue, mostly satire. The three characters did well in their respective parts, and the playlet received some plaudits at its close.

Lorrain and Crawford have a clever skit which was well handled and in which they scored heavily. A young chap, in trying to telephone, is connected with a wrong number. A telephone flirtation ensues and he finally wheedles his way into the apartment of the young lady. There then follows some clever dialogue, after which the girl, who has a sweet voice, renders a popular air. Her partner won applause when he followed her with a parody entitled, "Vamp of Washington Square."

Sam Hearn, in his rube single, scored the hit of the bill and had difficulty in getting away from his appreciative listeners. He is not only a good story teller, but a good violinist and almost convulsed them with his "I'm a Big Town Slicker Now."

The Rios, a man and girl, closed the bill with a series of acrobatic feats. The girl, in addition to being very adept on the swings, has a fairly good voice and sings while performing her stunts.

HARLEM OPERA HOUSE

(Last Half)

Robilio and Rothman, who opened the show, have an acrobatic act that shows class, ability and big-time right off the reel, although if the muscular display, which is disliked by women, was omitted the act would be improved. The turn, with the exception of the business referred to, made a hit.

Rankin and Hastings, two women doing dialogue and songs over an afternoon tea, were next and will be reviewed in New Acts.

Albert Perry and Company, in a well-cast and capably played vehicle were a hit taking several curtains at the finish, which is, however, anti-climaxed. For vaudeville, the logical climax comes when the girl returns, bringing with her the old man's grandson, who has been away so long.

Marguerite Ford, with the best female baritone voice since the days of Helen Mora, could have been bowing yet. She made the biggest hit of any single girl seen by this reviewer at this house this season. Opening in mezzo voice, Miss Ford then goes to a baritone, which is full, strong and rich, has a punch behind it and an attack that counts. Later, she sings a number in which the mezzo and baritone are alternated with telling effect and, in one number, she sings in a good melodious contralto. She has a freak voice for a woman, but a good one. Miss Ford wore a gold brocaded gown of blue which had the iridescent quality of changing its colors in different colored spots.

Frank Gaby, with his exceptional ventriloquial offering, is class all over and we doubt whether the equal of this act in its line may be seen today, certainly not its superior. Gaby is refined, intellectual, classy, neat and a master at his art, both with and without the dummy, a phase which has been described by some of the older writers as "natural ventriloquism" and which is very seldom seen today. Gaby took several bows and a legitimate encore and then the lights had to be "pulled" before the applause perceptibly diminished.

The Four Pashas, in an Arab act including formations and ground and lofty tumbling, closed. H. W. M.

JEFFERSON

(Last Half)

George W. Moore, a juggler who is reckless as regards the things he handles, opened the bill with a demonstration of the art of throwing things without injuring oneself, or anyone else. He could teach a lot of housewives some things they would like to know about how to manipulate a coal scuttle, a broom, plates and a carpet beater at one time.

Collins and Hill, in a novelty turn, were second. The opening part of the act is the best. It is a burlesque on the trained dog act and introduced some corking good comedy. The rest is a matter of song, dance and bicycle work. They do it all well, but after the opening bit, the effect is not what it should be. They did very nicely in number two.

Cooper and Lacey, in song and dance, occupied the third position and scored a real-sized hit with their act. Both are capable to a large degree, and know how to get the most out of their work.

Joe and Johnny Fields, in a comedy turn placed aboard a battleship, were in fourth place. The act is a scream throughout and had the audience laughing continually. The comedian plays in a semi-Dutch manner that is reminiscent of the old Weber and Fields music hall days. They did very nicely following a comedy act.

Emma Stephens, the personality prima-donna, was fifth and offered her well known singing and piano act, accompanying herself. Miss Stephens, in addition to a pleasing voice, has a winning smile that goes a long way. She did all that could be expected of her and a little bit more.

"Fired from Yale," a revival of an old-time playlet, held the next position. The piece is one of those rough old fathers and slick son affairs in which the old man yells all over the place and the son defies him, finally winning over his father and the girl of his heart to a happy ending. It got a lot of laughs and a good deal of applause.

Joe Carson offered his singing specialty and got over real big, for they liked him here and showed it. He was encored twice and sang popular songs. He has several medleys of old time and present song successes that went like wildfire.

The Four Casting Cliffs, in a novelty casting act, closed the show and did more than they were expected to do in keeping the audience seated throughout their turn, which is interesting and thrilling.

"Remodeling a Husband" was the feature picture. S. K.

PROCTOR'S 23rd ST.

(Last Half)

Paul Petching, with his musical garden act, opened and got over nicely in the number one spot.

Boland and De Varney sang "Tiddlewinks," which, with the dance, got over neatly. The published number that followed was also put over in nice style by these girls, who phrased it well. A single published number that came next was phrased badly.

There was a decided wait before the next act, "Past, Present and Future." Perhaps the stage hands were setting "Future" for the orchestra played two numbers before they were ready.

"Past, Present and Future," is a clever conceit and got over well. More care should be exercised though, in the dropping of the curtains without a bang, as this always occasions a laugh. More of a "punch" could also be used for a finish, which should draw a better hand than it does now. The "Lillian Russell" line is funny.

Frank Ward has some talk about insanity and all people being crazy which is well written and put over acceptably. The "Love is blind, but marriage is an eye opener" gag should be omitted on account of its venerable age.

For a finish Ward does a dance with his fingers, to which two dolls are affixed, on a black velvet covered stand. He made a hit with this novelty. For an encore he did the Bert Williams Poker scene.

Lord Chester and Company made a hit and have a novelty in their present act. The lord is reminding, both in looks and manner of working, of Joe Coyns. The telephone girl was very true to life and the bell boy bit was done fairly well.

Ben Bernie cleaned up in the next to closing spot. He is a clean-cut, classy looking fellow who understands the value of every comedy point and made them tell. Using a couple of "plants" to call selections from the audience for him to play on the violin, he might instruct them to remain seated, at least until his act is over, and not get up and leave as soon as their lines are finished. For an encore, Bernie did his imitation of a Jewish regiment marching through Dublin, playing "Over There" in a minor key.

Carradine's Animals, a good act, closed, using a number of dogs, a monkey and a pony. The act is well put on and the animals are cleverly trained and put through their paces by Carradine. H. W. M.

VAUDEVILLE

TOMMY ALLEN AND CO.

Theatre—Proctor's 23rd St.
Style—Comedy.
Time—Twenty minutes.
Setting—Three.

"Tommy" Allen, a woman, has a skit in which, as a hotel clerk, and with the assistance of three other girls, she demonstrates that the days of eccentric comedienness have not passed.

This Ada Lewis of vaudeville tied the audience in a knot and stopped the show flat with her eccentricities and burlesque dancing a la Josie Hall, being forced to take several bows, one after the lights were up and the sign displayed for the next act.

"Tommy," as the clerk of a hotel, has a bottle of "third rail" concealed under a cushion on the floor, from which she takes frequent libations, and, in consequence, gets mildly intoxicated. A maid finds the bottle during the clerk's absence and empties it into a punch bowl, from which the clerk takes frequent drinks. Comedy is derived from humorous dialogue between the clerk, the maid, the girl bell-boy and also a guest who comes for a room.

Miss Allen is inclined to be a little too burlesque at times and some of the lines could be toned down and a couple omitted.

A vocal solo by the girl playing the guest was nasal and the attempt at a song by the girl playing the bell-boy, dressed in a tight fitting green velvet suit, sans back, was decidedly weak and amateurish. She should confine her efforts to dancing and the shimmy.

The whiskey bottle should contain something colored and the punch bowl likewise.

This lack of detail is noticeable, for, when the whiskey bottle was emptied into the punch bowl, several in the audience audibly remarked "water."

The travesty singing by Miss Allen, with the attendant dance and falls, made a fast finish that was good for several curtains through the personality and oddity of the offering. H. W. M.

HARVEY AND GRACE

Theatre—Proctor's 125th St.
Style—Talking and Singing.
Time—Twelve minutes.
Setting—Special, in one.

Before a drop of the "futuristic" style, Harvey and Grace have a neat act, the strongest point of which is the girl's singing. The man enters carrying a trunk which seems too much for him, when the girl, a blonde in an attractive costume of coral, with black velvet "tam," offers to help him. The trunk is finally dropped and both sit on it for some talk, which is breezy, although a few of the gags have seen service and one is in the G. A. R. class, "How old are you?" "I have seen eighteen," and the venerated answer, "How long were you blind?"

The girl has a strong speaking and singing voice with clear enunciation and considerable timbre and made a hit with the published ballad, the chorus of which she repeated with syncopated rhythm and accelerated tempo.

The trunk contains various samples of clothing that the man, who is supposed to be a drummer, insists that the girl try on, which gives an excuse for a change on the stage, an idea that was not taken full advantage of and might be elaborated upon.

The man did a few steps with negative results and the two sang a published number for the finish, and took two bows.

Not a bad act, but needs a little fixing up and with some cutting of the older material, a couple of special songs and little playing would be in line for the better houses. The man might get a more becoming hat and pay a little more attention to his make-up and dressing. H. W. M.

NEW ACTS AND REAPPEARANCES

(Continued on Pages 21 and 30)

CHARLES MCGOOD AND CO.

Theatre—Greenpoint.
Style—Acrobatic novelty.
Time—Twelve minutes.
Setting—Four, billiard room.

In a setting representing a private billiard room, Charles McGood and his two assistants, male and female, are offering an acrobatic novelty that will find its way to the best houses. It moves smoothly and is presented in parlor style with parlor manners and dressing. The girl dresses in a riding habit, which fits her to a tee and the men dress in tuxedos.

The offering consists of a series of balancing and strong man stunts, ably performed by McGood, some acrobatic work by his male assistant, and some well-arranged stunts in which all three figure. They all work with an ease and grace that gives the act a refined appearance and an atmosphere of exclusiveness. The whole turn is put on with the intent to impress the audience that some society favorites are amusing themselves in their homes by the indulgence in physical exercise and the illusion is carried out to perfection. It is a high-class act that would fit into number four or five spot on a bill with ease, much better, in fact, than in a closing or opening position. S. K.

EDWARDS AND FLETCHER

Theatre—Jefferson.
Style—Comedy, singing.
Time—Twelve minutes.
Setting—One, plain.

Edwards and Fletcher may think they have a very good turn. They are far from right. The material employed and the manner in which it is delivered, is unquestionably very poor.

In the first place, the girl's attempts at comedy, are, in the main, heart breaking. When it comes to cross fire, she is good, but the attempted nut stuff a la Winnie Lightner, Anna Seymour, etc., is, in the parlance of the river, "all wet." What this team needs is someone who will put their act together for them, tell them candidly what they can and cannot do and place them on the small time, where they will soon work out into a good turn. At present it is not there.

Some regular cross fire talk and good, popular or special comedy numbers, is what they need, and they should also try to forget the idea that they can put the stuff they are doing over. As a number two spot act on the small time, they will do, when they get a regular act. S. K.

THE FOUR BASHERS

Theatre—Proctor's 125th St.
Style—Tumbling.
Time—Three minutes.
Setting—Three.

The Four Bashers did three minutes. They might have done four, a minute apiece, but they didn't. Maybe it was because they worked in "three" so we should be thankful they didn't work in "one," or they wouldn't have had any act at all. As it was, they did the usual tumbling stunts, neither better nor worse than many others.

A few Arab formations filled a portion of the time and, for the rest, some fast somersaults, twisters and cartwheels, good for fair hands.

Most Arab troupes have such a number of persons that this group of four, being limited in the formation stunts and in the ensemble tumbling, looks weak. Even with a longer act, it is doubtful whether the turn would have any definite commercial value except in the smaller houses. H. W. M.

LOWELL LESTER

Theatre—Jefferson.
Style—Magic, novelty.
Time—Eleven minutes.
Setting—Full.

Lester can well be proud of having shown something new in the way of opening acts. The novelty of his act lies not in the routine presented, nor the tricks offered, but the unusual combination and the clever manner in which he does magic and wire work.

Lester opens with a routine of magic that has been seen more than once before, but which, nevertheless, he makes interesting. After doing several clever sleight-of-hand and magic tricks, he unexpectedly goes into the wire walking portion of the act.

Lester works as well on the wire as he does with his magic. After doing several of the regulation routine wire stunts, he puts a table, wine glasses, a pitcher of water and a chair upon the wire and does the well-known wine trick, changing the water into wine and then back into water. While this is going on, the wire is being gradually lowered and swung outwards slightly, giving the trick a weird aspect. This makes a novel closing and leaves a great impression.

Lester will find that his turn will prove a pleasing novelty along the better small time route, and it would not surprise us to find him on the bigger time soon. S. K.

SILVER AND BROWN

Theatre—City.
Style—Acrobatic.
Time—Ten minutes.
Setting—Full stage.

Silver and Brown open their act smartly, no stalls, no introductions, etc., just plain business. One man walks on, takes off his hat and coat and, before you know it, is working on the rings. The woman enters, turns a few cartwheels, gets on the rings and work starts. Their routine consists mostly of a series of ring and strong arm stunts on the high bar.

They then alternate so as to give each a chance to do some of the work and close with some very clever double stunts. The man works in a slow easy going manner, with an air of "Gee, I don't think I ought to do this, for mother will yell," which makes the stunts he does look sensational and extraordinary. The girl works with snap and a sou-bretteish manner that contrasts remarkably well, the result being that unusual interest is aroused in their turn. S. K.

MILLER AND BRADFORD

Theatre—Proctor's 23rd St.
Style—Singing.
Time—Ten minutes.
Setting—One.

Miller and Bradford sing mostly published numbers. The man has a good resonant voice and the girl sings well in a voice that blends nicely.

A novelty was introduced in the way of a change. Miss Bradford makes a change, off stage, to a short dress and, upon her re-entrance, displays a shapely figure. The two then sing in a spot and the man goes left, leaving Miss Bradford in the dark. When the spot returns to her, she has changed to an old-fashioned gown of deep old rose and black, and the two sing, "I Love You As I Did When You Were Sweet Sixteen" and "The Sweetest Story Ever Told."

The change mentioned was very effective, the two work well together and have a neat act that shows class. H. W. M.

FREMONT, BENTON & CO.

Theatre—Proctor's 125th St.
Style—Sketch.
Time—Ten minutes.
Setting—Three.

Whoever wrote this offering messed it up beautifully. There is no reason or rhyme to many of the exits and entrances, which are made through the wrong place. Neither is there the slightest excuse for the lines about the apartment of "Daisy Maitland" being a block away, for, one second after the exit of Daisy, we see her on the other side of the double set used, with a screen intervening.

The scene, with both men in the girl's apartment, one hiding under the table and the other pulling off his pants, and the subsequent run off stage in B. V. D.'s, is amateurish clap-trap and small time of a bygone day. And the gag, by the mother-in-law, very well played by the way, "come out and face your mother-in-law," with the man, half concealed by female attire, turning his back to the audience to again show his abbreviated undergarments, would never get by.

The part of Daisy was played without the spirit and dash usually associated with this part, although the young lady looked well. Both the men's parts were played for all there was in them, but the present material is impossible. H. W. M.

FRANK WILSON

Theatre—Keith's, Jersey City.
Style—Cycle.
Time—Eleven minutes.
Setting—Three.

Frank Wilson enters in a golf costume and does a number of feats on bicycles which won considerable applause.

His principal feats were the dismounting and mounting of the wheel while the same was in motion and without the use of his hands, and dismounting while in motion and leaving the wheel standing against the back drop. This is very neat.

Wilson also lays the wheel on the stage with his feet and legs and picks it up again, mounts and rides, without touching it with his hands. He has several variations to these feats which look original, the writer never having seen them before, and could put this act on the better time if he would change his costume to something a little more classy and have his wheels present a little better appearance.

The bicycles have been painted, frames and all, and the paint is badly scraped in many places. The wheels do not look neat and clean and should be nickle plated and cleaned up. This would improve things wonderfully, as the fellow with the ability and the spick and span apparatus is the one who gets the time and money. H. W. M.

NEIMAN AND HARRIS

Theatre—Proctor's 58th St.
Style—Song and talk.
Time—Fifteen minutes.
Setting—One.

Neiman and Harris present an act that is only fair, possessing no big-time qualifications.

Opening in one, a drop depicting an entrance to a guard house in a park, also shows a huge waste receptacle. There is a short sentimental introduction by the orchestra and then, from the receptacle, emerges a tramp. Soon after, a dapper chap comes out of the guard house. What he represents, it is hard to say, as he wears a uniform that is a cross between that worn by a West Point cadet and a mail carrier.

The chap in uniform then sings for the edification of the vagabond. He has a good voice and won a good hand after his number. He then exits and the tramp puts over a medley of popular tunes in parody form. This went well, as he has a good personality and interjects some funny antics.

LONDON

PARIS

FOREIGN NEWS

SYDNEY

MELBOURNE

SPANISH ACTORS FORM UNION
AND FRAME NEW DEMANDS

**Situation Similar to That in New York Last Season and in Paris
Later—Managers Refuse Requests and Strike of
Performers Will Probably Result**

MADRID, Spain, July 30.—The action of the Managers and Impresarios Order in refusing to deal with the Theatrical Employees Syndicate, and to employ members of that organization, has precipitated a situation similar to that which existed in Paris, London and New York, during the recent actors' strikes. A shutout has practically been declared and a war is now on for supremacy.

The syndicate, recently formed, has taken in actors, musicians, stage hands and all employees connected with the theatre. A regulation contract is being drawn up and rules for the employment only of syndicate members being drafted. The move of the syndicate marks the progress of the

internationalization of theatrical employees.

When the demand of the organization were presented to the managers, they refused them point blank, many of them closing their theatres or attempting to run them with non-union help, resulting in a tie-up of the theatrical season. Should the managers' organization continue in its policy of refusing to recognize the union and locking out employees, a strike will be called, and the war, which at present is only smouldering, will be on. In the event that the syndicate declares a strike, the theatres will all be forced to close and the managers stand to lose millions of dollars during the coming season.

DOUGLAS PALACE BURNED

LONDON, Eng., July 31.—The Palace, Douglas, recently totally destroyed by fire, is to be rebuilt by the directors for next season, and the capacity increased to 10,000 instead of 6,000. A trained seal gave the alarm that awakened the attendants in the theatre.

In order to accommodate patrons, an open air pavilion has been built alongside the ruins of the Palace.

SIR THOMAS BEECHAM HONORED

LONDON, Eng., July 31.—Birmingham University has just created a new chair, The Professorship of Music, or an M.Mus., as it is to be known. The new chair is to promote the serious study of music and, in order to aid this, Sir Thomas Beecham and Professor Donald F. Tovey have been made the recipients of Honorary Degrees of Master of Music.

LITTLE THEATRE SUBLET

LONDON, England, July 31.—The Little Theatre, controlled by Vendrenne and Vernon, has been sublet to Joseph Benson and Jose G. Levy, who are to run it along similar lines to The Grand Guignol. Stanley LeSage, formerly business manager of the Vendrenne house is now with Sir Oswald Stoll.

GREEN TO PLAY LONDON

LONDON, Eng., July 31.—Harry Green, an American comedian who has been touring the provinces in a vaudeville sketch called "The Cherry Tree," is to open at the Coliseum August 23 for a run in London, and may follow with another tour.

ROSEBERRY TO BE BUSY

LONDON, Eng., July 31.—Arthur Roseberry is preparing to open three shows in the provinces during the fall season and has started work on them. The shows are, "Tit-For-Tat," "Crossing the Line," and "The Silent Watch."

"IRENE" TO TOUR

LONDON, Eng., July 31.—McDonald and Young have secured from J. L. Sachs the touring rights to "Irene," the American musical comedy which Sachs secured from The Vanderbilt Producing Company, of New York.

WANT ZIEGFELD SHOW

LONDON, Eng., July 30.—Flo. Ziegfeld, American producer, whose "Follies" are world-known, has been invited to bring his show over here and the Oxford Theatre has been placed at his disposal.

"DAUGHTERS OF EVE" FUNNY

LONDON, Eng., July 31.—A new play, taken from the book, "A Gray Life," by Rita (Mrs. Desmond Humphries), and which she dramatized herself, opened here recently and has been doing very well since. It is a play that deals with the intricacies of love and the means that women will adopt to further their aims.

Chevalier O'Shaughnessy, an Irishman with French ideas and title, comes to England to teach at a boarding school for a living, as he is down and out. However, his search for pupils is futile and he goes in search of other means of making money which are successful, and he returns to marry one of the two pupils he formerly had.

In the cast are H. A. Saintsbury, H. Halladay Hope, Henry Twyford, Royce Milton, Wilfred Babbage, C. W. Lindsay, Constance Robertson, Margaret Yarde, Louise Regnis, Katherine Sainsbury, Constance Euburn, Violet Vivian, Winifred Oughton, Madge Flynn and Rena Davise. H. A. Saintsbury produced the play also.

WANT MANAGER'S BRANCH

LONDON, Eng., July 29.—A meeting was held last week at the Majestic Theatre, Tottenham Court Road, at which it was proposed to form a branch of the National Association of Theatrical Employees, in which managers, general managers, assistant managers and deputy managers only shall be allowed to belong. The purpose is to include in the National organization, all employees connected in any way with the amusement industry. Action on the matter is pending.

HAWTREY TAKES CRAWFORD ROLE

LONDON, Eng., July 31.—Charles Hawtreys is to appear again, after a protracted absence from the stage in "My Lady Friends," the American play to be produced here under the direction of Gilbert Miller. This is the role that Clifton Crawford was to have played, but his untimely end prevented. Hawtreys will be supported by James Carew, Patrick Ludlow, Madeline Seymour, Mona Harrison, Mercia Swinburne, Joyce Gaynor and Jessie Bateman.

AMERICAN ACT BOOKED WELL

LONDON, Eng., July 29.—Johnson, Baker and Johnson, an American act, booked over here by Charles Bornhaupt over the Variety Controlling Ltd. Theatres, and who opened here on July 5, at Brighton, have been booked for the remainder of the season, and may be held over here for a year.

NEW MYSTERY PLAY LIKED

LONDON, Eng., July 31.—The production of "At The Villa Rosa," a mystery play adapted and dramatized by A. E. W. Mason from the novel of the same name, by himself, is enjoying a huge success at the Strand, where it was produced recently. The piece is a mystery drama that deals with a superstitious woman, who, in her youth had quite a past, and the attempts of several charlatans to take her money from her by use of seances and "spiritualism." A murder figures in their schemes and, of course, two famous detectives are called and solve the case. However, the play itself is interesting, as is the work of the players, who included Kyle Bellew, Frances Wetherall, Huton Britton, E. Harcourt Williams, Arthur Bourchier, Richard A. Greene, Miriam Lewes, George Zucco, Alfred A. Harris, Franklyn Bellamy, Norman Page, C. Paige Lawrence, Winifred Richards and Andrew Churchman. Norman Page staged and produced the play.

TAKES UP BODE'S WORK

LONDON, Eng., July 30.—Virginia Bateman, widow of the late Edward Compton, has assumed charge of all the latter's enterprises, in conjunction with his partner, Milton Bode. She has assumed the management of theatres in Leicester, Northampton, Chester and Reading. She will also install a company at the Grand, Nottingham and at the Repertory Theatre, Viola and Nell Compton will be the featured players at this theatre.

Miss Bateman also plans to present several plays by her son, Compton McKenzie, prior to their London run, as well as Shakespearean and other successes. These plays, among others, will include dramatization of McKenzie's novels, "Carnival," "Poor Relations," "The Passionate Elopement," "Sylvia Scarlet," and "The Vanity Girl."

DE COURVILLE LOSES SUIT

LONDON, Eng., July 30.—The suit brought by Clayton Greene against Albert De Courville, seeking to recover twelve weeks' pay at \$175 a week, resulted in a decision in favor of Greene.

The case grew out of an agreement between Benrimo, agent for De Courville, in the production of "The Very Idea," and Greene, whereby he was to play the part of Alan Camp. After several days' rehearsal, Greene was given a two weeks' notice and, later, asked if he would take another part, which he refused. He then instituted suit and the case was tried with decision reserved. A decision in Greene's favor has awarded him \$1,900 and costs.

PRINCE CHIMAY RE-MARRIES

PARIS, France, July 31.—Prince Chimay, formerly the husband of Clara Ward, American actress from Detroit, Mich., has been married to Mlle. le Venner de Tilleries, in secret. His divorce from Miss Ward was an international surprise and, at the time, he solemnly vowed never to marry again.

BELASCO IN A PLAY

LONDON, Eng., July 31.—Among the many new plays that Charles C. Cochran is to produce next season will be an English adaption of "Un Homme en Habit," taken from the French. It will be produced in conjunction with David Belasco.

MATTHEWS RETURNING

LONDON, Eng., July 31.—James W. Matthews, at present general manager for Laurette Taylor, is to return to America in September to resume his position as manager of one of the Charles Dillingham theatres in New York.

AMERICAN SHOW MOVES

LONDON, Eng., July 31.—"The Man Who Came Back," with Mary Nash, moved on the first of this week to the Princess from the Oxford.

DUSE IN PITIFUL PLIGHT

ROME, Italy, July 31.—Eleonora Duse, the great tragedienne whose reputation was an international one and who, during her thirty years as a leading light on the stage, has been Sarah Bernhardt's greatest rival, is, by a trick of fate, reduced to poverty and is being supported by the Italian Government as a war widow.

Prior to the outbreak of the war, Duse was confined to her bed for three years. During this time she planned a large home for aged actors and actresses and the establishment of a series of homes for traveling companies throughout the country. When the war broke out she had a large fortune, but, during its course, and subsequently, she lost it and is now reduced to poverty.

Duse was the making of D'Annunzio, for it was her interpretation of his first play that brought him fame. There was an unfortunate love affair between the two and rumor has it that the poet broke her heart. Duse is sixty years of age and during her career was a favorite in Berlin, Paris, New York, Rome, Sweden and continental Europe.

FRENCH PASSION PLAY OPENS

PARIS, July 31.—The Passion Play, at Nancy, has again been reopened for the first time since German shells destroyed the theatre. Admissions since the opening have totaled 100,000, eclipsing all pre-war records. This has enabled the people of Nancy to refurbish their theatre where, for fifteen years, tableaux from the life of Christ have been presented and to buy new scenery and costumes.

The French play is different from that of Oberammergau in Germany. Every member of the cast is chosen from among the humblest and poorest workers. The Players, in addition, refuse to touch the proceeds derived from the sale of tickets and all receipts are devoted to parish charities.

SEEK TO RAISE ADMISSIONS

LONDON, Eng., July 30.—Managers here have again started a movement for a raise in admission prices. The season has been very poor for some, who have attempted to keep plays running longer than their success warranted, with the result that they have lost money and are now seeking to recover it by raised admissions. One reason given for the advance sought is the increased price of the production of a play. Also the furious bidding for rentals and plays has forced prices up, resulting in a heavy loss to the managers, who now seek a raise in admission prices, which the press and public oppose.

SYBIL VANE RETURNING

LONDON, Eng., July 31.—Sybil Vane, popularly known in this country as "Cardiff's Queen of Song," who has been playing a few dates here, leaves on August 6 for the United States, where she is opening a forty weeks' vaudeville tour at the Brighton Beach on August 30. Miss Vane's arrival at Cardiff, her home, was a local event of importance, as the entire populace turned out to welcome her.

PAQUIN MAY RETIRE

PARIS, France, July 31.—Mme. Paquin, head of the famous dressmaking establishment which has for years been modiste to some of the biggest stars of the French, English and American stage, has purchased a \$1,000,000 residence in the Faubourg St. Germain. She recently refused an offer of \$12,000,000 for her business and property, and the right to use her name. It is rumored she will retire.

DOING NEW ACT

LONDON, Eng., July 31.—Elaine and LeFré, who recently arrived from America, produced a new act called "An All Around Picturesque Novelty," in the provinces this week and, according to report, are doing well with it.

BURLESQUE

SYDAL BENNETT SUING FOR \$45,000

ALLEGES BREACH OF PROMISE

Sydal Bennett, this season signed for "The Victory Belles," has instituted suit through her attorney, Max Greenwald, of 1493 Broadway, against Edward O. Thomas, an attorney of Baltimore, Md., asking \$25,000 damages for breach of promise. According to her story, she and Thomas were engaged to be married on January 25 last, the ceremony to take place at Wilmington, Del., on April 26.

Miss Bennett in her complaint says that she and Thomas were to go to Wilmington, where they would meet her sister and then be married. But, she says, William Thomas, of Sudderville, Md., father of the attorney, motored all the way from his home to Baltimore on the night of the 25th of April, arriving at 9 o'clock in the morning, in order to prevent the marriage. His influence with his son was exerted to the extent of causing a cancellation of the engagement.

Miss Bennett then returned to New York and instituted suit. She is also bringing a suit against his father for alienation of affections, asking \$20,000 damages. The case will come to trial next month in Baltimore and Greenwald will go there to conduct the fight for Miss Bennett.

ROSE SYDELL ROSTER SET

The roster of Rose Sydell's London Belles includes Joe Marks, Benny Howard, the Six Romas, James Horton, Bud Carlisle, Theda Bernard, Dolly Davis, Mildred Campbell, May Leonard and Rose Sydell, Jr., for principals. Larry Nelms is the manager, Sam Clark agent, and Phil Phillips leader.

TAKE OVER LEASE

TERRE HAUTE, Ind., Aug. 2.—The Hawkins-Webb Stock Company has taken over the lease of the Grand Opera House, this city, from the C. S. & C. Amusement Company.

The house will continue playing American Circuit attractions on Sundays and the Hawkins-Webb stock the balance of the week.

LEAVES "ROSELAND GIRLS"

Harry Bowen closed with the "Roseland Girls" during rehearsals last Thursday on account of the illness of his wife. Harry Kay has taken his place and Mercedes La Fay will play Madeline Boas' part.

SHOWS START TO OPEN

The following shows opened last Saturday night: "Mischief Makers," at the Academy, Buffalo; "Monte Carlo Girls," Cadillac, Detroit, and "Joy Riders," Academy, Pittsburgh.

FRED REESE IS MARRIED

Fred Reese, "straight" man of the "Victory Belles," was married to Gladys Gorman at the home of the bride in Brooklyn last Sunday. Mrs. Reese is also a member of the same show.

EDDIE DALE MARRIES

Eddie Dale and DeLores Ray were married in Jersey City on Monday of last week. They are members of the "Victory Belles" company, on the Columbia Circuit.

ABBOTT AHEAD OF "FOLLIES"

Harry Abbott, last season agent of the Rose Sydell "London Belle" Company, will do the advance work for "Rube" Bernstein's "Follies of Pleasure" this season.

LILLIAN HELD KILLS SELF

Lillian Held, last season prima donna of Gallagher and Bernstein's "Bathing Beauties," committed suicide some time during last Friday night in her apartment at 358 West Fifty-eighth Street. The place was filled with gas when her body was found Saturday noon.

Miss Held was to open at Kahn's Union Square Theatre on Monday of this week as prima donna. She had attended a rehearsal Friday afternoon after the matinee, and remained at the theatre that evening, watching the show. She then went home in the best of spirits.

When she did not report for rehearsal at eleven o'clock Saturday morning, however, Sam Raymond, manager of the theatre, called up her home and learned of her death. After leaving her friends the night before she had gone home and changed all her clothes, putting on her best, dressing her hair and making up as though she were going on the stage. She then stuffed all the keyholes and cracks, closed the windows, turned on the gas and laid down on the bed to die. She left a note to a musical director in burlesque saying that he was responsible for her death.

On the back of a photo said to be her husband's she had written, "Please bury me with your mother."

In an envelope addressed to her sister she left her jewelry, insurance and other valuable papers. Her sister arrived in the city Saturday to claim the body.

Miss Held was the former wife of Fred Russell, and they worked for years in vaudeville, both in this country and Europe. She divorced him, it is said, last winter, to marry a man by the name of Van Haldong, a cigar manufacturer of Manchester, N. H.

SELL DES MOINES INTEREST

DES MOINES, Ia., July 30.—Elbert and Getchell have sold out their interest in the Borchell Theatre, this city, to Adams Brothers.

This house plays the Columbia Amusement Company's shows the first four days of the week and K. & E. attractions the balance.

MARTIN MADE MANAGER

ST. LOUIS, Mo., July 29.—James R. Martin has been appointed manager of the Standard Theatre, this city, which plays the attractions of the American Burlesque Association. He replaces Louis Raichenbach who has managed the house for years.

GETS DIVORCE

Harriett Thompson secured a divorce recently, in Detroit, from Herbert Thompson, formerly of the vaudeville team of Thompson and Griffin. Mrs. Thompson, who is a member of one of James E. Cooper's shows, has the custody of her son, Earl.

BEDINI SIGNS PEOPLE

Annette Creighton, soubrette, and The Four Jansleys, acrobatic act, have been signed with Jean Bedini's "Peek-A-Boo" company. He has also signed Smith and Austin and Edna Nickerson for his new Columbia Circuit show, "Twinkle Toes."

JOINS "BEST SHOW IN TOWN"

Ethel Costello, ingenue, started rehearsals with the "Best Show in Town" Monday, replacing Grace Bernard. Emma and Margarette Costello are also with the same show.

CLOSE AT REHEARSAL

Matt Kennedy and Mina Fay closed during rehearsals of the Jack Singer Show last Thursday.

JOINS "CUTE CUTIES"

Ed Golden, "straight" man, was signed last Thursday for "Cute Cuties" by Ike Weber.

SOUBRETTE HELD IN BIG THEFT ARRESTS

CARROLL SHRODER LOCKED UP

WASHINGTON, Aug. 1.—Carroll Shroder, wife of James Lake, who last year appeared in the soubrette part in "The Big Sensation" show on the American circuit, was arrested here yesterday charged with having violated the narcotic act. She was released in \$2,000 bond for hearing in the United States District Court.

The burlesque actress' arrest followed an investigation carried on by the local police in connection with a wholesale shoplifting plot in which, it is estimated by local department stores, the thefts amounted to thousands of dollars.

Miss Shroder's apartment at the Carol Hotel, where she has lived for the year past, was raided by the police. Women's dresses and fine lingerie, valued by the police at \$1,000, were found. While there detectives also found evidence of violation of the narcotic law.

Both Miss Shroder and a man named Frank Young, who, the police say, shared her apartment, were taken into custody. When arraigned before the United States District Commissioner each denied they were the guilty party. Miss Shroder said Young was guilty and Young said Miss Shroder was guilty.

SEEKING CHARLES BURNS

ELYRIA, O., July 31.—Charles Burns, of this city, disappeared in March and has not been heard from since. He was formerly manager of the Al Reeves show and treasurer of the Majestic, Jersey City, and at one time was also connected with the Star Theatre, Cleveland. He resided at 326 Seventh street, this city, with his parents. His custom was to spend the Summer with them, but no word has been heard from him since last March and his parents have sent out an inquiry.

ROGERS SISTERS JOINING KAHN'S

The Rogers Sisters, who closed a successful season with the Wonderful Baby company, are now in New York City and will open shortly at Kahn's Union Square Theatre. Their sisters, the Rogers Twins, are still with the Wonderful Baby company playing through the South.

WATSON IN BERMUDA

HAMILTON, Bermuda, July 29.—Billy Watson, theatre owner of Paterson, N. J., and Dan Guggenheim, manager of the Lyceum Theatre, that city, are spending a few weeks here. They will return to New York early in August.

BILLY HALLMAN SICK

PHILADELPHIA, Pa., July 29.—Billy Hallman, who has been doing comedy in burlesque shows the past few seasons, has been confined to his home here the past ten weeks with a severe attack of stomach trouble. He is slowly improving.

SIGNS MUSICAL COMEDY WOMAN

J. Herbert Mack has signed Doris Bolton, last season with "Oh Lady Lady" company, as prima donna of his "Maid of America" company. She replaced Dixie Blair, who did not report.

WILL MANAGE OWN HOUSE

ST. LOUIS, Mo., July 31.—L. M. Crawford, owner of the Gayety Theatre, playing Columbia Circuit attractions, will manage the house himself this season.

HURTIG AND SEAMON SET

Below are the rosters of the Hurtig and Seamon shows:

Social Maids—Nibble and Spencer, featured. Mabel Blake, Johnnie and Anna O'Donnell, Eleanor Wilson, Billy Wainright, Ralph Rockaway and the Melody Monarchs. E. W. Chipman, manager; Charles Bragg, agent; Jean Halley, leader; Frank Illo, carpenter; Dave Boyd, electrician, and Dave Salenger, props. Show opens August 7 in Washington.

Bowery Burlesquers—Foster & Harcourt featured. Libby Hart, Kittie Glasco, Marty Semon, Mallon & Weil, and Bennett & Barlow. Ed Lester, manager; Charles Bragg, agent; Walter Yewdall, leader; Charles Dixon, carpenter; Pat Kerrigan, electrician; Don Rood, assistant electrician, and Charles Colly, props. Show opens August 7 in Pittsburgh.

Girls From Happyland—Sam Lewis, Harry Koler, Johnny Jess, Jimmy Connors, Tom McKenna, Klara Hendrix, Dolly Meden, Vivian Lawrence, Tenny Hilson and Bert Lester. Manny Rosenthal, manager; Frank Freeman, advance; George A. Glaso, leader; Archie Swinden, carpenter; Sam Harris, electrician, and Joe Regan, props. Show opens August 14 in Detroit.

Big Wonder Show—George P. Murphy, featured. Babette, co-featured. Bud Williamson, Frank Martin, Clare Evans, Chick and Bert Hunter, Vi and Buster Perry, Ernie Mack and Vera Hennick, Belle Stoller, a character man and a prima donna still to be engaged, and Frank Montgomery's Sixteen Syncopated Jazzers, featuring Montgomery and Florence McClain in large type and Maxie Montgomery, Margaret Scott and Daisey Pizaro in smaller type, on the letter-head of the act. Frank Parry, manager; Hank Wolff, advance; Wallie Terrell, leader. Show opens August 23 in Syracuse.

Girls of the U. S. A.—Lew Hilton, featured. Johnnie Bohlman, Marty Ward, Justine Grey, Margaret White, Shaw & Lee, Nettie Wilson and Lulu Coates and Her Crackerjacks. Al Rich, manager; Chris Newman, agent; Rudolph Bauman, leader; Joe Daley, carpenter; C. J. Katz, electrician, and Murray Simons, props. Show opens August 14 in Cincinnati.

Ed Lee Wrothe's Best Show—Ed Lee Wrothe, featured. Owney Martin, Dolly Sweet, Russell K. Hill, Theresa Adams, William Murphy, Grace Fletcher, Marks Brothers and Lee Hickman, Artie Phillips, manager; Robert McGuire, agent; Hugo Conn, leader; Moses O'Brien, carpenter; Corse Payton, props, and A. C. Anderson, electrician. Show opens August 7 in Cleveland.

Puss Puss, American Circuit—Ray Read, Ben Small, A. William Young, Roy Peck, Evelyn Demarest, Mona Mayo and Viola Böhlen. Lou Stark, manager; Baron Sam Rothschild, advance; Al Bressman, leader; Al Marshall, carpenter, and Mike Murphy, props.

GAYETY, BOSTON, OPENING

BOSTON, Mass., Aug. 2.—The Gayety Theatre will open Saturday night. Mrs. Tom Henry will take over the management of the house. She ran it a considerable part of last season, while Henry was out of town.

THERE'S ANOTHER YEAGER

Louie Yeager, stage carpenter of Minsky Brothers National Winter Garden, announces the arrival of a baby boy at the Yeager home on July 22.

REEVES SIGNS TWO

Al Reeves has signed Nellie Daly to play a French part with his "Joy Bells" company; also Charles Levie, Jr., last season with "Sweet Sweetie Girls."

ANOTHER ROSE SYDELL APPEARS

Rose Sydell, Jr., will be the second soubrette with the Rose Sydell "London Belles" this season. She is a niece of the original Rose Sydell.

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PRESS AGENTING—AN ART

Press agenting is a fine art, but the incident wherein members of the Universal Film Corporation attempted to gain some notice for a film by faking a suicide in Central Park is not such. It was just a bungle, a mess, a smear, anything else you want to call it that will indicate poor workmanship, mediocre ability, and a small-sized brain.

In days gone by, a great deal has been gotten away with by press agents, and, when it was discovered that a certain story had something to do with some attraction or other, the newspapers, public and everybody concerned, smiled wisely and took it good naturedly. They had at least had the exhilaration of having read something that, for the moment, absorbed their attention and riveted their interest.

Such instances are not rare. Everybody took an interest in the milk baths that the late Anna Held was believed to indulge in, an eager public gulped down every word of Toxen Worm's tan bark story several years ago, thousands of persons wondered their heads off over the "Masked Marvel" that Benny Atwell created a few years ago at the Manhattan Opera House during the wrestling contests. And those persons who bought newspapers eagerly only a month or so ago to find out what the Hotel Belvedere management was doing about "Mr. T. R. Zann" and his lion, which was but a "frame" to advertise the film "Tarzan," were numbered in the millions.

But, those were interesting because they were clever and because they were thought out and executed by men of brains, men who had made press agency a fine art. Of course, they were all an imposition upon the credulity of the public, but the public, in press agency as in other things, is ever good-natured and considerate when a thing is well done. In other words, the public loves to be fooled, as long as it is cleverly fooled.

The case in point, though, was very poorly done, and, as a consequence, the public and everybody connected with it is sore. Such an exhibition on the part of persons who call themselves press agents is enough to make Tody Hamilton turn over in his grave. The investigation that the District Attorney is now conducting into the matter should be pushed, not for the purpose of punishing those responsible, but to ascertain who are the addle-brained indi-

viduals masquerading as press agents. The very best evidence that Harry Reichenbach had nothing to do with it is that mediocrity, almost stupidity, is stamped all over it.

TWENTY-FIVE YEARS AGO

Walter Sanford played the Grand Opera House, San Francisco.

Kathryn Kidder returned from Europe.

Harry D. Esta opened the Pier Theatre, Cape May, N. J.

The Elinore Sisters played at Rocky Point, Providence, R. I.

Byron Spaul was with W. S. Cleveland's Minstrels.

Dan Sherman presented "The Pain Killers."

M. Witmark & Sons published "The Sunshine of Paradise Alley."

F. Roger Imhoff and Wm. J. Hampe were partners.

Byron and Langdon opened with "McGilligan's Hardship" Co.

Answers to Queries

M. H.—Tony Hart died at Worcester, Mass., in 1892.

Y. A.—Rose Melville was the original "Sis Hopkins."

Y. R. A.—Yes, Carl Laemmle was at one time a music publisher.

L. D.—"Such Is Life," had less than a week's run on Broadway.

V. A.—Shea's Theatre, Toronto, was opened on September 4, 1900.

C. T. A.—Fletcher Norton is now in vaudeville with Violet Horner.

Barney—Write any of the music publishers that advertise in the Clipper.

R. H.—Frank Sheridan created the role of the Sea Captain in "Paid in Full."

J. W. M.—Yes, "Sweethearts" was produced at the New Amsterdam Theatre in 1913.

P. S.—Brentano's, New York, can probably furnish a book on the Shakespeare Theatre.

E. L. D.—You can probably get that information by addressing the Robertson-Cole Company.

G. L.—"Arsene Lupin," the detective play, was revived at the Garrick Theatre, New York, in 1916.

Y. E.—Bert Howard and Leona Bland did one of the first of the many comedy piano acts in vaudeville.

S. F.—Sarah Bernhardt suffered the loss of a leg through an operation which was performed in France in 1915.

C. Y. D.—Fanny Brice got her stage start in burlesque. She appeared in "The College Girls," a Max Spiegel show.

Y. R. A.—Ina Claire, when very young, appeared in vaudeville. She sang popular songs and did an imitation of Harry Lauder.

H. L.—John Barry, known as John Hunting, of the Four Huntings, died Nov. 23, 1916, at Fairhaven, N. J., at the age of seventy-two.

V. T. R.—"I Love You in the Same Old Way" was written by Walter Ford and John W. Bratton. M. Witmark & Sons are the publishers.

R. S. Y.—John J. McNally, a Boston newspaperman, wrote the "Widow Jones." A number of the Rogers Brothers shows were from his pen.

F. F.—The salary of a vaudeville performer depends entirely upon his ability to entertain and his power to draw patrons to the theatre.

R. E.—You cannot sing a song from a Broadway show in vaudeville without obtaining the consent of the publisher. The copyright law forbids it.

B. R.—Lillian Lorraine was one of the first persons to use a "Balloon Girl," act making a sensation with such a turn in 1908 on the New York Roof.

W. P. L.—Am unable to furnish the address of Edythe Raynore. Write her in care of the Clipper and the letter will be advertised and may reach her.

C. Y. R.—Laura Keane, the English actress, was born in 1826. She came to America in 1852 and appeared at Wallack's theatre. She undoubtedly was a great artist.

M. A.—Maude Adams has appeared in Shakesperian roles. Her first was at the Empire Theatre, some twenty years ago, when she was seen as "Juliet" in "Romeo and Juliet."

C. Y. R.—Laura Jean Libbey made a short vaudeville tour. She gave a number of short recitations and called her act "A Love Monologue." She was not a success on the stage.

Springfield—You can get a copy of "The Bowery" by writing the Enterprise Music Supply Co., 145 West Forty-fifth street, New York, or the Crown Music Company, 1437 Broadway.

A. R.—John Barrymore was co-star with Thos. A. Wise in "Uncle Sam," a comedy produced by Charles Dillingham in 1911. Ann Caldwell and the late James O'Dea wrote the piece.

B. H.—Alice Neilson appeared in light opera for a number of seasons before entering grand opera. One of her biggest successes was in the Victor Herbert piece "The Singing Girl."

R. T.—Imro Fox, the comedian magician, is dead. He was a very clever magician, but the line of comedy patter which accompanied the execution of his tricks was the feature of his act.

V. E.—Paul Dresser's song was called "On the Banks of the Wabash." Joseph Arthur's play was called "On the Wabash" and was originally produced under the title of "The Salt of the Earth."

V. R.—Charles Siegrist was the first acrobat to turn a complete double back somersault from the ground. He performed the feat for the first time in public on Feb. 18, 1910, in Kansas City.

Y. R. A.—Nora Bayes and Jack Norworth were members of the "Ziegfeld Follies" a number of years ago. They had trouble and left the production and were replaced by Eva Tanguay. Ziegfeld brought suit against them.

J. B. B.—Naturally, it is more difficult for a man of mature years to break into vaudeville than it is for a young man. It has been done, however. The salary varies, running from around \$100 per week up to \$500 or \$600.

E. V. E.—May Yohe, appeared in a number of Broadway shows before marrying Lord Hope. She married Putnam Bradlee Strong in South America in 1902 and divorced him some five years later. Strong is a son of one of New York's former mayors.

C. Y.—Dave Warfield did appear with the Weber and Fields company at the music hall on Broadway. In the company with him were, in addition to Weber and Fields, Chas. J. Ross, Lillian Russell, Bessie Clayton, Peter F. Dailey and other well known artists.

C. U. F.—"As You Were" was seen in Paris and London before it was presented in New York. You are right, there is a resemblance between it and the old Tom Nawn act "When Pat Was King." In the vaudeville act Pat ate some lotus leaves and was catapulted back into the tenth century.

Rialto Rattles

BANQUETLY SPEAKING

The club at Freeport is going to serve E. F. Albee with some "Light" refreshment.

REEL-Y!

A certain photo-play comedian announces that the motion picture business is never at a standstill.

A CLUB SANDWICH

Jim Thornton says you can turn saloons into drug stores, but you can never turn "The Friars" into "Lambs."

HE'S A BRIGHT BOY

Allen Spencer Tenney says he can't understand how the Statue of Liberty manages to get lit up every night on nothing but water. That's making light of a deep subject.

SUCH THINGS WILL HAPPEN.

It seems peculiar, but we noticed in one of the dailies recently the ad of Campbell's Beans, and Campbell's Funeral Church together. What is it, a business proposition?

RIGHT YOU ARE, BOY.

Jim Thornton says that a man can be high up in the world even though he does light work. Take, for instance, the fellows who do electrical wiring. They are high up, and all they do is string along.

WISE JUDGMENT.

Will Morrissey says that despite the fact that he got stung in "Buzzin' Around," he thinks the "Carnival" is a Wynn-er. I wonder what the talk about "Silks and Satins" will be. Ought to be smooth, I imagine.

A. S. T. SPEAKS.

Allen Spencer Tenney has a new gag which he sprung upon the unsuspecting public last week. This is it. Why is the B. R. T. like a dentist after the recent fire? Answer. Because it has a lot of bridge work to do.

HOW TO PRODUCE A REVUE

1. Get a bunch of shapely girls.
2. Promise them leading parts.
3. Sign them up for \$50.
4. Pay them \$30.
5. Compile a lot of published numbers.
6. Interpolate some gags or business.
7. Cut short a lot of abbreviated bathing suits.
8. Make the girls wear what's left.

HOW TO BE AN AGENT

1. Hire desk room on percentage.
2. Buy a note book, card-file and penell.
3. Tie a string to the pencil.
4. Practice saying "Come in tomorrow."
5. Get it down perfect.
6. Register names, addresses and phone numbers.
7. Study two and a half per cent.
8. Stay away from one seventy-five per cent.
9. Exert all mental capacity on seven and a half per cent.
10. Pyramid.

OWING TO THE HIGH COST OF—

Sandpaper—we do not hear the effect in the orchestras any more.
Wheat—the flour in the face business has been eliminated.
Meat—the bladders have been discarded.
Shredded Wheat—Hawaiian dancers are seldom seen.
Lumber—the slap-stick factories have closed down.
Tin—the water-in-the-funnel business is no more.
Playing cards—no more packs are torn up.
Costumes—almost visible bathing suits are popular.

MELODY LANE

MUSIC MEN TO GET ROYALTIES ON CANADIAN MADE MUSIC ROLLS

Otto Higel, Big Dominion Manufacturer Agrees to Pay U. S. Publishers Royalty on All Rolls Manufactured in His Toronto Plant. Will Add Much to Publishers' Income

Otto Higel, manufacturer of piano player actions and music rolls, who has a big plant in New York and another in Toronto, Canada, has agreed to pay United States music publishers a royalty on music rolls of copyrighted numbers which he manufactures in the Dominion of Canada.

The fulfillment of this agreement will result in a decided addition to the revenues of music publishers, as Canada is admittedly a great phonograph and music roll field.

As there is no mechanical instrument clause in the Canadian copyright bill, music publishers have been unable to collect royalties upon records or rolls made in the Dominion. While the collections of royalties upon rolls or records manufactured in Canada can not legally be enforced there certainly exists a moral claim, which Mr. Higel doubtless considered in making the agreement.

By the terms of Mr. Higel's agreement he will pay royalties upon all rolls manufactured by him since July, 1919, at the rate of two cents for each instrumental record roll and the regular rate which prevails throughout the United States on word rolls.

In spite of the failure of the Canadian lawmakers at their last session to pass the proposed copyright act which provides among other things for the payment of royalties upon all records and rolls manufactured in the Dominion, the mechanical reproducing situation in Canada seems to be clearing up.

In regard to the phonograph records, the Victor company has agreed to pay a

royalty on all records sold in the Dominion of Canada, the masters of which were manufactured in the United States. As the master of practically all of the Victor records are made in this country, the agreement means that the music men will receive a large amount of money from the Victor record sales in the Dominion.

The Columbia, another large record making concern has up to date refused to recognize the publishers' claims for royalties upon the Dominion sales in spite of the fact that there are several court decisions against them.

The Columbia legal cases were based upon the claim that although the final step in the manufacture of the record was made in Canada, certain other steps in the making of the record were taken within the United States and this constitutes manufacture insofar as the liability for the payment of royalties under the American copyright act is concerned.

The latest case which was decided against the Columbia was that of Ricordi & Co., who sued for royalties upon the Canadian sale of the records of Lt. Gitz-Rice's song, "Pal O' Mine." Judge Manton, who rendered the decision in the case said: "The gist of this case is to determine what is meant by 'manufacture.' The various steps taken to produce the product which was shipped to Canada were all essential to the manufacture of the records, which were finally finished and sold in Canada. I think within the meaning of the copyright statute, the defendant manufactured the records which are sold in Canada, in the United States."

FEW TEN CENT SONGS ISSUED

Among the many new songs which are being issued for the coming fall season, the ten-cent number is conspicuous by its absence. Three of the large publishing houses who have their fall catalogue complete have not a ten-cent number, and while none would say that they had definitely abandoned the publication of the ten-center they would make no announcement as to when they would issue any.

One of the big music jobbers in discussing the situation said: "Of course we supply the regular sheet music dealer and have little if any dealing with the ten-cent or syndicate stores, but it is remarkable the manner in which music dealers frown upon the ten-cent song. They say that they are against it not because the margin of profit to be made in handling it is so small, but because customers seem to have formed the habit of turning up their noses at the cheap priced numbers and saying that it can't be good because it is so cheap."

The ten-cent stores have as we all know a wonderful distributing power and the amount of music that they have in the past sold is astonishing, but in order to keep up this distribution or even approach their past records they must have song hits. Without them their departments will amount to but little. If the percentage of publishers that will print and exploit ten-cent songs is large enough to keep hits in the air the syndicates will do business; without them they might as well close the music departments immediately and put in some other form of merchandise, for they will certainly be forced to do so at a later date with a big loss on their hands. I am not taking sides in the retail music fight because it does not financially affect me, neither am I in a position to authoritatively state whether or not a publisher can profitably issue music to sell at six and one-half cents wholesale. That is the publishers' end of the business and it will take him but a short time to figure out if he can or cannot afford to exploit that type of publication."

BIG MUSIC SEASON PREDICTED

Jack Kronberg, of the Plaza Music Co., one of the big wholesale music distributing houses, surprised publishers this week by making a prediction that the coming season is going to be a record breaker for the music men and that by September 15 the biggest music boom in the history of the publishing business will be in full swing.

Coming at a time when the majority of the publishers are wondering if music is ever to start selling again, Mr. Kronberg's prediction created no small amount of discussion in music circles and many expressed wonder as to the reason for his optimistic prediction.

"My opinion regarding the coming boom in music," said he, "is not based upon hope or idle speculation but upon a careful study of the situation and the facts before me which come to a jobber's attention even before they reach the publisher. Every big music publisher's catalog," he continued, "at the present time is represented by a genuine hit and in some instances by two and three. By this I do not mean that the songs are selling in enormous quantities, for you must remember that this is mid-summer; nevertheless, the orders are piling up in such quantities from all over the country that it is but a matter of a few weeks when people return to their homes from vacations and the cool of fall sets in that the music men will be rushed with business."

"Even as early as this there are two or three numbers upon which the orchestra exploitation is actually being held back in New York in order that the songs will not be too well known before the productions in which they are featured reach Broadway."

"The music business following the unprecedented slump of over four months will not only return to its former degree of prosperity, but will actually surpass the great prosperity of the war days is not merely an opinion, it's a fact. Remember my prediction when September gets here."

WOORSTER GETS HIS \$1,000

Louis Bernstein, the music publisher, has taken over the three songs published by the bankrupt music firm of Gilbert & Friedland and which were sold at the receiver's sale at auction to William Wooster.

The numbers are "Dance-O-Mania," "Sunny Southern Smiles" and "Mumsey," and Wooster, a man unknown in the music business bid them in at the sale for \$2,500. During the past week he has been offering the numbers for sale to publishers, asking for \$1,000 profit on his investment, and late last week, Bernstein paid the price and took them over.

The songs would have brought much more at the time they were first offered for sale by E. C. Mills, who as chairman of a creditors' committee became interested in the business and attempted to get as much as possible for the creditors of the bankrupt firm. Mills secured a cash offer of \$6,500 for the numbers, but owing to the conflicting interests of various creditors the sale could not be consummated and they went into the auction.

At the price, Bernstein undoubtedly has a bargain as the phonograph revenue which the numbers will earn will more than pay back his initial investment and the numbers if worked on will doubtless earn a profit.

"WHISPERING" SCORES HIT

"Whispering," a new song recently released by Sherman, Clay & Co., the San Francisco publishers, has scored a quick hit on the coast. The lyrics of the number are by Malvin Shonberger and the music by John Shonberger.

JOE KEDEN WITH WATERSON

Joe Keden, formerly with the A. J. Stasny Company, has joined the professional staff of Waterson, Berlin & Snyder.

WILSON IS PUBLICITY DIRECTOR

SAN FRANCISCO July 30.—Neal C. Wilson has been appointed publicity director of the music publishing department of Sherman, Clay & Co. Shirley Walker, who formerly held the position has been promoted to another position with the firm.

PAPER IS 36 CENTS PER POUND

Australian music publishers are facing a paper famine and the stock used for the printing of music now costs 36 cents per pound. Australia in the past bought its paper from the European countries, but during the war obtained its supplies from Canada and the United States. The paper shortage in America has largely curtailed the Australian supply and the meagre quantities which can be secured bring a record breaking price.

HARMONY HOUNDS SCORE HIT

That lively, syncopating music act known as the Saxi Holsworth Harmony Hounds, have been meeting with great success in their engagement on the Waldo Roof, Philadelphia. One of the numbers that has proven a great success there with these performers is the new song put out by Witmark called "My Home Town Is a One Horse Town, but It's Big Enough for Me." They have made such a hit with the number that they intend to use it indefinitely during their coming vaudeville engagement.

JAY WITMARK DUE THURSDAY

Jay Witmark, of M. Witmark & Sons, who has been spending a short vacation in Europe, is due to arrive in New York on Thursday of this week.

Nathan Burkan, the theatrical attorney, who has also been abroad, is returning with him.

HAMMERSTEIN SUES FOR SONG

Arthur Hammerstein has commenced an action at law against Herbert Cothrell, the actor, for the sum of \$10,000. Hammerstein alleges that Cothrell claimed that he was the owner of the song "The Argentinians, the Portuguese and the Greeks" and that on June 4 he paid Cothrell the sum of \$10,000 for a half interest in the number.

Hammerstein alleges that after he paid over the purchase money he discovered that Cothrell did not own the number at all, but merely had the singing rights for a certain period.

The song, admittedly one of the comedy hits of the year, was written by Carey Morgan and Arthur Swanstrom and is published by Jos. W. Stern & Co.

Stern & Co. when asked regarding the suit stated that they had no knowledge of the basis of the action whatever.

HARRIS FORMS \$250,000 CO.

The C. K. Harris Productions, a new \$250,000 film corporation, has been formed in Milwaukee, Wis. Charles K. Harris, the New York music publisher, is president of the new corporation, Joe M. Harris of Chicago is vice-president and general manager and Harry Harris of Milwaukee is secretary and treasurer.

A considerable portion of the stock has been subscribed for by Milwaukee people and work on the first picture is to be commenced within the next few weeks.

PACE & HANDY MOVE

Pace & Handy have moved their music publishing offices to the building formerly occupied by the Gilbert & Friedland company at 232 West Forty-sixth street.

The building is being renovated and furnished for the Pace & Handy Company.

E. C. MILLS LEAVES SATURDAY

E. C. Mills, chairman of the executive board of the Music Publishers' Protective Association, accompanied by his wife, leaves New York on Saturday for an extended western trip. He will visit all of the big towns on the Pacific Coast and has booked passage from Portland to San Francisco by airplane.

MINNIE BLAUMAN TO MARRY

Minnie Blauman, of the Irving Berlin, Inc., professional department, has filed her resignation to take effect on Saturday of this week, when she is to say good-bye to the music business. Miss Blauman, on September 5, is to marry Joseph Zalkind, a non-professional. Miss Blauman, a talented and clever music woman, has been associated with the music publishing business for several years and has held important positions with a number of the large houses.

MUSIC MEN HOLD MEETING

The final meeting for the summer of the board of governors of the Music Publishers' Protective Association was held at the Hotel Astor on Tuesday.

A number of important matters were taken up, among them being the Canadian phonograph record situation.

OTTO SPENCER IS A DADDY

A son was born last week to Mr. and Mrs. Otto Spencer. Mr. Spencer is connected with the Leo Feist professional department.

CHAMBERLAIN TO PUBLISH

Harold Chamberlain, the lyric writer, is now a music publisher and for his first release has a new fox-trot, the words and music of which are his own.

George Jessel will be featured in a new act shortly.

Robert McQuade has been signed by A. H. Woods.

Vincent Coleman has been placed in "Self Defence."

Si Hess will do a single act in vaudeville. He is now rehearsing.

Rosalie Stewart is due to arrive on the Aquatania, August 20.

Larry Opp and Russell Kahn will break in a new act next week.

Frank Ducrot, the magician, is ill with an attack of rheumatism.

Price and Bernie open on the Orpheum circuit the latter part of August.

Julia Gerity is now singing at Perry's, Coney Island, booked by Al Davis.

Ruth Terry, of "The Gold Diggers," vacationed at Atlantic City last week.

Irwin Fromkis has been appointed press representative of the British Mission.

Bob Anderson is expected to arrive in this country from England this week.

Joseph McCallion started work this week on a new D. W. Griffith picture.

Kitty Francis, the comedienne, is expected to arrive in this country this week.

Sadie Lyons will be soubrette with one of Irons and Clamage's shows this season.

Santucci has received a summer route over the Orpheum Circuit, opening next week.

Annie Hughes will join the cast of "Foot-Loose," at the Little Theatre next week.

Flo Price, a sister of George Price, will shortly do a black and tan act with a partner.

Jane Bowen, who has been at Maxims for some time, has joined the Ed Wynn Carnival.

Laura Love is recovering at the American Hospital, Chicago, following a serious operation.

Jack Strouse has been added to the cast of the "Midnight Rounders" atop the Century.

Jack Edwards was booked last week with "Scandals of 1920" by Roehm and Richards.

W. L. Passpart sails for Europe on the S. S. Amsterdam, August 10, to return next Fall.

Jim Travers is running Proctor's Fifth Avenue during the vacation of Manager Bill Quaid.

Harry Langdon has been booked with John Court's "Jim Jam Jems" by Roehm and Richards.

Sully and Thornton split at Allentown last week. Sully will do an act with Stanley Mack.

Eddie Dunn of the Sam H. Harris offices left for a vacation in the New England hills last week.

Grace Hampton will act as general understudy in "Not So Long Ago" at the Booth Theatre.

Johnny Small, of Johnny Small and Small Sisters, is now engaged in the used automobile business.

The Williams Brothers have been signed for the McIntyre and Heath show, to open early in September.

ABOUT YOU! AND YOU!! AND YOU !!!

(Continued on Pages 22 and 23)

Dave Loew, Arthur Loew and Abe Blum, of the Loew office, went on their vacation last week.

Tommy Gordon is to be featured in a new singing and dancing act with two girls for Max Hart.

Abe Brin, of the New York Orpheum staff, left for a two weeks' vacation at Wingdale, New York.

Marty Ward returns to burlesque this season as a member of the Girls of the U. S. A. doing comedy.

Sophie Bremer, formerly with "Miss Millions," has been signed for the Fred Stone show "Tip Top."

Julius Tannen has been engaged by Nora Bayes for a part in her new musical play, "Her Family Tree."

Maxine Brown, who sings "Angela" in "Floradora," has announced her engagement to Chester De Vonde.

Herman Neuman is leaving the Williams Standard Shows, with which he has been engaged for some time.

Al Terry, musical director for Hassard Short's "Bleaty, Bleaty," will go back with Chauncey Olcott next season.

Rose Light and Ray Oddo, appearing in "The Passing Show" in Chicago, were married in that city last week.

Wells, Virginia and West have been booked over the Pantages circuit, starting the second week in September.

Mildred Keats, a sixteen-year-old dancer who was last seen in "Hitchy Koo," has been engaged for "Pitter Patter."

Miriam Roche, of the Orpheum accounting department, has left for a two-week vacation at Bangall, New York.

Masters and Kraft, who were with "Buzzin' Around," have been engaged by Ziegfeld for the new roof revue.

Warren Munsell, manager of the Alhambra, New York, left for a two weeks' vacation at Portland, Me., last week.

Fred C. Barron has joined the Al Luttinger players in Haverhill, Mass., as heavy man, placed by Cardella Tilden.

Sam Goodman has been engaged by Morris Gest for one of the road productions of "Rose of China" next season.

Ban-Joe Wallace's Syncopaters opened last Saturday at the Century Roof Gardens, Ottawa, Canada, booked by Al Davis.

Theda Bernard is making her first appearance in burlesque this season with the Rose Sytell London Belles Company.

Emmy Hope has been booked for the Boccaccio Cabaret, Munich, by W. L. Passpart and left on the La France last Thursday.

Marjorie Main is recovering from an operation performed by Dr. Max Thoreck at the American Theatrical Hospital, Chicago.

Walter Downie, booking manager of the family department of the W. V. M. A., is spending his vacation in southern Illinois.

Sam Thall is acting as business manager of the Western Vaudeville Managers' Association during the vacation of John J. Nash.

Frank and Milt Britton are playing the Bushwick this week, this being their fourth return engagement within six months.

Joe Williams and Jazz Band of seven men, has signed with Sam Howe's "Jollities of 1920" and opens August 23 at Providence.

William Schrode, stage manager for the "Follies," has been divorced by his wife, Mildred Richards, to whom he was married in 1918.

Davis and Pelle are taking a four-weeks' vacation at their homes in Boston, having closed their season at the Palace last week.

Dixie Barnett, formerly with Joe Woods' "Review of Reviews," will do a new single shortly, opening on the Moss time in a couple of weeks.

Chris Eagan, manager of the Colonial Theatre, started on his vacation this week and will be back on the job about the middle of August.

Mr. and Mrs. Johnny Dooley are the parents of a new baby girl, born last week. Dooley is a member of "The Girl in the Spotlight" company.

Margarita Flor de Mayo, who recently terminated a dancing engagement at the Rivoli Theatre, is now filling contracts in England and France.

Sydney Wire, who closed with a carnival recently, arrived in New York last Wednesday. He is making his headquarters at the Elks Club.

Tom Carmody, booking manager of the Western Vaudeville Managers' Association, is spending a two weeks vacation in the wilds of Wisconsin.

Lilly Sisters will be among the principals in the cast of this year's "Tiddly-Winks" show, which I. H. Herk will place in rehearsal next week.

Earl Oliver, who was the first cornetist of General Pershing's Liberty Loan Band, is now a member of "Ray Miller's Black and White Melody Boys."

Marietta Nally and Marie Dario have recovered, following operations and will soon be discharged from the American Theatrical Hospital, Chicago.

Stanley Sharpe is now general manager for George and Rufus LeMaire, whose initial production, "Broadway Brevities," is due on Broadway Sept. 6.

Marion Fields will play the lead in Harry Sauber's new act, "Will O' The Wisp," which opens at the Halsey, Brooklyn, the last half of this week.

Allen Forth, straight man, did not report for rehearsals for Harry Hastings' Big Show, in Brooklyn, last week. Fred Taylor is the new straight man.

Kelcey Conley and John Haley are to play Savoy and Brennan's "I'm Glad You Asked Me" act over the Keith time, under direction of Savoy and Brennan.

Melvin J. Thompson, of the Lowery Brothers Circus, married Miss Anna Sunderland, who traveled with the circus as a companion to Mrs. Lowery, recently.

Dorothy Shoemaker is to return as leading lady of the Keith Stock Company in Union Hill next season. She held that position before entering vaudeville.

Jack White, who formerly did a single in the concert field, will open in Baltimore, Labor Day, with a new single in vaudeville under the name of John Ewell.

Jane Richardson has been engaged by William B. Freidlander for his production of "Pitter-Patter," to be seen out of town shortly, preceding its New York opening.

Frederick Kaufmann has been engaged by F. Ray Comstock and Morris Gest as stage manager for "Mecca," to be presented at the Century Theatre in September.

Mike Bernard opened at the Great Northern Hippodrome in Chicago last week and will make a tour of the Pantages Circuit, opening some time in August.

Arnette Creighton, of the Creighton Sisters, has been signed by Jean Bedini as one of the principals for this year's "Peek-a-Boo" show, scheduled to open next month.

Edna Hogan, Jane Carlton, Jesse Mitchell, Bob Doyle, Eranzia Whitney and Mrs. Alexander, mother of the Alexander Kids, are all convalescing at the American Hospital, Chicago.

Virginia Thornton, after twenty consecutive weeks as leading lady for the Charles King Stock Company at the Republic Theatre, Los Angeles, is taking a four weeks vacation.

McIntyre and Heath will begin their second season in "Hello Alexander" at His Majesty's Theatre, Montreal, on August 6. From there they will go on a transcontinental tour.

Jack Cook terminates his engagement with Mlle Rhea at the Rialto Theatre, St. Louis, this week and will rehearse next week in "Three Thousand Dollars," written by Thomas Swift.

Emanuel Reicher has been signed by Conroy and Meltzer, directors of the Greenwich Village Theatre, to produce for them Max Halbee's "Youth," to be their first offering of the season.

Nancy Gibbs is to sing the part of Lady Mary Carlisle in "Monsieur Beaucaire" on tour this season. She is an English girl and at present is appearing in "Jig Saw" at the London Hippodrome.

The Gaudsmith Brothers, now working fairs, will open on the Pantages time in October, and, following that, will open a nine months' tour of Germany, booked by W. L. Passpart, bringing them up to May, 1922.

Jack Mackenzie, a son of Mrs. Fanny Hatton by a former marriage, will appear in the cast of "The Checkerboard," a comedy, by his mother, when it is presented at the Thirty-ninth Street Theatre next month.

Nelson and Cronin have received contracts for forty weeks over the Orpheum and Keith Circuits. They open this week in Sioux City. Bobby Nelson was formerly of the team of Greenwood and Nelson in burlesque.

E. Ziegfeld, Jr., has purchased twelve acres of land from the Le Fugy estate at Hastings-on-the-Hudson and will make it part of the Burkely Crest estate, which it adjoins. He is said to have paid \$100,000 for the property.

Pomeroy, Brewster and Trahan, who have just finished twenty weeks for the Sun office, closing at Buffalo last week, just arrived in town. The act, in the future, will be known as Miss Bobbie Brewster and Company.

Enrico Aresoni, an opera tenor, is being sued by his wife, Lillian, for contempt of court. According to the wife, he has refused to provide for the support of their child as stipulated by a Reno divorce order six months ago.

Tom Brown, of the Six Brown Brothers, closed at the Marigold Gardens, Chicago, this week, and leaves for New York where he will produce a number of acts besides appearing for the season at the Globe Theatre in the Fred Stone show, "Tip Top."

(Continued on page 22)



**SING A FEIST
SONG—BE A
STAGE HIT**

**HERE'S LOOKING
AT YOU**

HONOLULU EYES

**DREAMY-SOULFUL WALTZ SONG
WITH A UNIQUE AND
ORIGINAL RHYTHM**

WORDS BY HOWARD JOHNSON MUSIC BY VIOLINSKY

A KID IDEA (P

I'M IN EA

WHEN M

MY MOTHER'S

A BALLAD OF UNUSU HEA

By HOWARD JOHNSON, CLIPPER

**TORONTO
193 Yonge Street**

**NEW YORK
711 Seventh Ave.**

**LOS ANGELES
Alhambra Building**

**NEW ORLEANS
115 University Place**


**BOSTON
181 Tremont Street**

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PARADISE
HEAVEN
IN
R'S ARMS

USU HEART INTEREST
CLIPNESS and MILTON AGER



YOU CAN'T GO
WRONG WITH
A FEIST SONG

A CRYING BLUES, ANOTHER

"GEE, I WISH THAT I HAD A GIRL"

SWEETHEART BLUES

DOUBLE VERSIONS AND SPECIAL MA-
TERIAL, THE "YOU CAN'T GO WRONG KIND"
GREAT FOR EITHER MAN OR WOMAN

By AL. WILSON and IRVING BIBO

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RAY SHERWOOD Says:

IF YOU ARE LOOKING FOR A CROONY TUNY MELODY WITH A WONDERFUL SWING, ONE YOU CAN SING OR DANCE TO AND LEAVE THEM HUMMING AND WHISTLING—TRY—

“HAWAIIAN TWILIGHT”

Lyric by RAY SHERWOOD

Music by CARL D. VANDERSLOOT

VANDERSLOOT MUSIC PUB. CO.

NEW YORK

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MELBOURNE

81st STREET THEATRE, NEW YORK, This Week (Aug. 2)

Lewis and Gordon Present

PAUL DECKER AND CO.

IN “AND SON” By EDWIN BURKE

August 9—COLONIAL, NEW YORK

Booked Solid until May, 1921. Playing return engagements in all of the New York Keith houses commencing Xmas.

THE “BABE” RUTH OF VAUDEVILLE

A “Single” that’s a sure fire “Hit.” Bangs over a home run every time at bat. Booked solid until May, 1921, routed in New York until September

BOB MILLIKIN

“MUSICAL COMEDY A LA CARTE”

Direction—JOE SULLIVAN

NEW ACTS AND REAPPEARANCES

(Continued on Page 31)

ELIZABETH SOLTI AND CO.

Theatre—Proctor's 125th St.
 Style—Dancing and Singing.
 Time—Sixteen Minutes.
 Setting—Special.

With Maida Firmin looking majestic at the piano, Miss Solti opens the act with a song before a green velvet drop ornamented with scroll work in gold.

With the assistance of a male partner, a dance was next attempted, both being dressed in costumes of faded blue and silver. Miss Solti changed while the man did a solo dance, and upon her return it was plainly noticeable that her dress was badly soiled or faded.

A double acrobatic waltz was the next effort, and it was far from graceful. This was followed by a second male partner, who did a whistling solo and followed with a harmonica solo, in which he tried to play a medley of operatic tunes, something for which the harmonica was never constructed.

The man, doing two numbers at this point, looked like a single literally dragged in, as he did not appear in any other part of the act. A much better arrangement would have been a piano solo, or even a song from Miss Firmin.

A double dance, a cross between an Italian and a French Apache, was a sorry affair. Not only did the audience laugh, but it kidded also, and could hardly be blamed for doing so, since Miss Solti used a dagger which must have been made of rubber or some other soft material, and the man an ordinary ten-cent cap pistol instead of a revolver.

Miss Solti then attempted another song, which was also pitched too high.

Just why Miss Solti insists on singing, instead of confining her efforts to dancing, is hard to say, but were she to omit all vocal attempts the effect would be improved, and if she wants to get anywhere with the act a lot of re-arranging, much practice and rehearsal will also be necessary before the regular houses will book the act.

H. W. M.

MALLEN CASE

Theatre—Proctor's 23rd St.
 Style—Nut "plant" comedy act.
 Time—Fifteen minutes.
 Setting—Plain, one.

Two men acts are plentiful, "plant" acts there are in abundance, and also a plenitude of nut comedians. But, when you get a two-man act that has a nut comedian as a "plant" and work differently than the run of usual "plant" acts, your combination is sure to be successful.

Mallen, the "straight," who works in full dress and top hat, walks on stage and starts to sing a laughing number. During the chorus of this, there are many "ha ha's," in which he is joined by Case, who has been sitting watching the show right along so as not to give away the fact that he is a "plant." Case continues to laugh intermittently and it annoys Mallen, who starts a conversation with him, resulting in the usual challenge to come up on the stage. Case, however, is timid, although he is finally persuaded to come on. He works as a "dumb" comedian, that is, he assumes a brainless expression and listless pose that is a riot.

The conversation progresses, Case finally being asked to sing a number, which he does. It is a nut number, with a lot of gymnastics attached. His manner of doing this is sure fire as a laugh getter. He then dances a bit, takes some awful falls on his hands, stomach, back and side, all of which are a laugh, and the act closes with a song by Mallen to which Case adds a burlesque classical dance. For pure nut nonsense, with lots of rough falls and the like, this act is almost alone in the field. These boys will have no trouble getting to the big time, for they are bound to make anyone laugh. One would have to be made of adamant to keep a "straight" face while Case is carrying on.

S. K.

TOY LING FOO

Theatre—Proctor's 58th St.
 Style—Illusion.
 Time—Fifteen minutes.
 Setting—Full stage.

At the rise of the curtain, there is portrayed the interior of an Oriental home. Suddenly two girls, dressed in the garb of Chinese maidens, emerge from the recess of a spacious parasol. A Chinese then enters and, with the girls acting as his assistants, proceeds through numerous feats of magic.

For his first stunt, the Chinese takes a triangular box, apparently empty, and, after some hokus-pokus, draws from it an endless stream of ribbon. Next, the two young women assistants, fill a huge copper bowl with water. The illusionist enters with a revolver, fires a blank and, from the bowl, extracts three pigeons. He then makes use of the old net stunt, in which he plucks another pigeon from the air. His next bit is to place the four pigeons in a box, after which he removes all sides of it and reveals nothing but ozone.

Most of the tricks are along this line and differ little from others used in acts of the same style. His act, however, served as a good closing number and met with approbation. He won a good hand, when, just prior to his closing bit, he removed his queue and revealed himself as a Yankee instead of a son of the Orient.

J. Mc.

TRIBBLE AND DIGGS

Theatre—City.
 Style—Blackface.
 Time—Twelve minutes.
 Setting—One.

Tribble and Diggs portray a newly wedded darktown couple. One represents a portly, self satisfied negro, and his partner gives a female impersonation of the bride, both being garbed in outlandish and burlesque wedding clothes. Their opening dialogue didn't get over very well and they got only a few snickers for some lines which were meant to be funny. They are both fairly good singers, which fact got them over for a fair hand.

After their first song they try to put some lines over with fair success. In this bit, the chap garbed as the girl won a number of laughs by his humorous manner of weeping. The "straight" then renders a ballad which got him a good hand. Following this, his partner enters, garbed in a loud, plaid dress. He sings a comedy song and won a few laughs. He then follows with a soft shoe dance.

The act closes with another song which took effect and which won the team two bows. For purposes of real entertainment the act has very little to commend it as being anything out of the ordinary run.

J. Mc.

CHESTER JOHNSON & CO.

Theatre—Proctor's 58th St.
 Style—Bicycle.
 Time—Ten minutes.
 Setting—Full stage.

Chester Johnson has a bicycle turn that compares favorably with others in its line. Throughout he is assisted by a pretty girl who does little else than smile. She is dressed in a ballet skirt, while Johnson makes his initial appearance in a tuxedo.

Most of Johnson's best bits deal with his ability to lift his bicycle from the floor while seated upon it. He does that old trick of climbing a flight of steps, for which he got a fair hand. The girl then stretches out on the floor and Johnson, after encircling the stage, hurdles her. He then has five chairs placed close together on the floor and hurdles them. As a novelty, he gave his impression of rope skipping. The girl and one of the stage hands are at the ends of the rope and start to swing it. Then he indulges in the kid game of skipping the rope, the difference being that he skips it on his bicycle. He has a good opening number.

J. Mc.

VAUDEVILLE BILLS

B. F. KEITH VAUD. EX.

NEW YORK CITY.

Riverside—Harry Holman & Co.—Marie Nordstrom—Walthour & Princeton—Bessie & Baird—Lew Wilson—Henry Sautry & Band—Billy Arlington & Co.

Colonial—Four Lamy Bros.—Julius Tannen—Healy & Cross—Martin & Moore—Paul Decker & Co.—Mason & Forrest—Mae West & Co.—Sailor Reilly—Ames & Winthrop.

Alhambra—Nathan Bros.—Mabel Berra—Walter Manthey & Co.—Alan Brooks & Co.—Whiting & Burt—Harry J. Conley & Co.—Josephine & Henning—Harry Breen—Sailor Reilly—DeWolf Girls.

Royal—Frank Ward—Mel Klee—Tracy & McBride—Bessie Clifford.

BROOKLYN, N. Y.

Orpheum—John S. Blundy & Bro.—Clark & Verdl—Chandon Three—Harry Cooper—Mayhew & Taylor—Bert Melrose.

Bushwick—Al Latell & Co.—Sisla & Blake—Swift & Kelley—Burns, Kissen & Co.—Burns & Foran—Corinne Tilton Revue—Gen. P'isano & Co.

New Brighton—Royal Gascoynes—Wm. Seabury & Co.—McFarlane & Palace—Jas. Lucas & Co.—Lee Children—Ben Bernie.

Henderson's—Eddie Borden & Co.—Ruth Budd—Rancini Bros.—Billy Glason.

Rockaway—Trixie Friganzza.

ATLANTIC CITY.

Keith's—Margaret Padula—Nora Bayes—Five Nightingales—Kroes Buds.

BUFFALO.

Shea's—Bowen Bros.—Parish & Peru.

BALTIMORE, MD.

Hanlon & Arthur—Ed Janis Revue—Emerson & Baldwin—Trip to Hitland—Wayne Marshall & Candy.

BOSTON.

Keith's—Great Johnson—Fay Courtney—Ralph Herz—Mrs. M. Craig & Co.—Chic Sale.

CLEVELAND.

Hippodrome—Elsie LaBergere & Co.—Smith & Miller—Ethel Clifton & Co.—Langford & Fredericks.

DETROIT.

Temple—Emmy's Pets—Pistel & Johnson—Roode & Francis—Merlin—Flirtation—Burke & Betty—Billy Bounce's Circus.

GRAND RAPIDS.

Romona Park—Bobbe & Nelson—Robbie Gordone—Flashes—Kellam & O'Dare—Libonati—McDonald Three.

PORTLAND.

Keith's—Susan Tompkins—Finlay & Hill—Alfred Farrell & Co.—Guilfoyle & Lang—Francis Renault—Duffy & Maun.

PITTSBURGH.

Davis—Pearson & Lewis.

PHILADELPHIA.

Keith's—Margaret Taylor—Dolly Kay—Arnold & Lambert—M. Montgomery—Clark & Bergman—Furman & Nash—Eva Shirley & Band—Van & Corbett—Pederson Bros.

SYRACUSE.

Crescent—Leon Errol & Co.

TORONTO.

Shea's—The Gaudsmiths—Yvette & Co.—Harry Delf—Chas. Howard & Co.

WASHINGTON.

Keith's—Bob Hall—The Valentines—A. Robbins—Gulran & Marguerite—Laura Pierpont & Co.—The Master Singers—Redford & Winchester.

ORPHEUM CIRCUIT

CHICAGO.

Majestic—Ciccolini—Gene Greene—Frances Kennedy—Grenadier Girls—Kenney & Nobody—Fall of Eve—Howard's Ponies—Three Lordons.

State Lake—Yip Yip Yaphankers—Ryan & Lee—Once Upon a Time—Glenn & Jenkins—Don Fong Gue & Haw—Patricia—Mme. Herman—Boyce Combe—De Witt Young & Sisters.

CALGARY.

Orpheum—Emma Haig & Co.—Nelson & Cronin—Davis & Chadwick—Jack Trainor Co.—Joe Laurie—Challen & Keke.

DENVER.

Orpheum—Jos. Howard's Revue—Green & Parker—Melody Garden—Earl & Sunshine—Spencer & Williams—Elsa Ryan & Co.—Eary & Eary.

LOS ANGELES.

Orpheum—Irene Franklin & Co.—Creole Fashion Plate—Wyatt's Lads & Lassies—Solly Ward & Co.—Bert & Hazel Skatelle—J. & M. Harkins—Dresser & Gardner—Jennette Childs.

LINCOLN.

Orpheum—Blossom Seeley & Co.—Novelty Clintons—Josie Heather & Co.—Bert Hanlon—Fixing the Furnace—Lazier Worth Co.

MILWAUKEE.

Palace—Winona Winter & Jerome—Jazzland Octette—Frank Conroy—Garcinetti Bros.—Orville Stamm.

OAKLAND.

Orpheum—Rubeville—Rebav & Flint—Gillie Mahoney—Jerome & Newell—Mrs. Wellington & Sisters—Edna Showalter—Yates & Reed.

SALT LAKE.

Orpheum—Bill Robinson—Man Off Ice Wagon—Anderson & Burt—Morgan & Gates—Verner Amoros Trio—Klas Me—Texas & Walker—Danaise Sisters—Ned Norworth & Co.

SAN FRANCISCO.

Orpheum—Georgia Campbell & Co.—Geo. A. Moore—Love Game—Nelson & Barry Boys—Hayatake Bros.—Musical Parallels—Frank Dobson & Co.

SEATTLE.

Orpheum—Lovett's Concen.—Horlick & Serampa Sisters—Oliver & Olp—Orren & Drew—Helen Trix & Sisters—Duffy & Sweeney—Arco Bros.

VANCOUVER.

Orpheum—Love Shop—Wilson & Larson—The Champion—Jenks & Allen—Four Aces—Marie Gasper.

WINNIPEG.

Orpheum—Under Apple Tree—Sidney Phillips—Follow On—Jackie & Billie.

F. F. PROCTOR

NEW YORK CITY.

31st St.—Cartwell & Harris—Leonore Kern—Chung Hwa Four—Paul Decker & Co.—Hanson Dud—Clark & Bergman.

5th Ave. (First Half)—Frank Mullane—Royal Gascoynes. (Second Half)—John & N. Olms.

Harlem Opera House (First Half)—Leon Varvara—Seebachs—Rob't O'Connor & Co. (Second Half)—Frank Wilson—Chic Murray.

55th St. (First Half)—Kafka & Stanley—Monro & Grant—Travers & Douglas—Arthur & Leah Bell—Larry Harkes & Co.—Horton & La Friska—Jarvis & Boyle. (Second Half)—Foster Ball & Co.—Quigley & Farrell—Josale & Ossie—Ruth Budd—Oxford Five—Kenna Sisters.

23rd St. (First Half)—Frank Wilson—Joe Towle—Sisla & Blake—Fremont Benton & Co. (Second Half)—Leon Varvara—Hughie & DeBrown.

125th St. Chris Richards—Tomville Allen—Hughie DeBrown. (Second Half)—Joe Towle—Carver & Randolph.

YONKERS.

(First Half)—Josale & Ossie—Silvia Loyal & Co.—Roland & Devarney—Geo. Yeoman & Lizzie—Sebastian & Myra—Billie Duo. (Second Half)—Larry Harkins Co.—Monroe & Grant—Travers & Douglas—Arthur & L. Bell.

MT. VERNON.

(First Half)—Four Bashes—John & N. Olms—Mabel Berr. (Second Half)—Eleanor Pierce—Nathan Bros.

BROOKLYN, N. Y.

Greenpoint (First Half)—Sam Liebert & Co.—Chic Murray—Flamingo & White. (Second Half)—Four Bashes—Chris Richa—Martin & Moore—Jack Ingles.

Prospect (First Half)—Bob Milliken—Nathano Bros.—Tusciano Bros. (Second Half)—Frank Mulland—Royal Gascoynes—Mabel Berra.

Halsey (First Half)—Noel & Lester—Nadell & Follette—Kelly & Green—Neapolitan Duo—Rock & Usel. (Second Half)—May & May—Austin & Allen—Lil of the Lisp—Shriner & Fitzsimmons—Mellyar & Hamilton.

ALBANY.

(First Half)—Celina Circus—Southern Four—Martha Hamilton Co.—Innis Bros.—"Step Lively." (Second Half)—Evans & Perez—Lad & B. Shannon—Wayne, Marshall & Cane—Howell & Gear—Leach Way Entertainers.

ALLENTOWN.

(First Half)—Patrice & Sullivan—"Indoor Sports"—Exposition Ju. Four. (Second Half)—Rose Revue—Oscar Lorraine—Everett's Circus.

BINGHAMTON.

(First Half) Frank & E. Carmen—Fenwick Girls—Three Rianos—Heimber & Paterson—Fox & English—Clifford Wayne Trio—Flying Valentines. (Second Half)—Pauline & Francis—Carsonia—Phyllis Gilmore—Doyle & Doyle—Sweeties—Ross & Mattie.

CHESTER.

Williams & Pierce—Williams & Howard—Jennie Granes—Shriner & Fitzsimmons—Mildred Holliday & Carlos.

CANTON.

Evans & Miller—Boyd & King—Chief Little Elk—George Wichman—Ritta & Morell, Five Chaplins.

DAYTON.

Girl in the Air—Sherman & Pierce—Burke & Burke, Pistol & Johnston—Zeno Burnell & Carl—Grahame's Marionettes—Carney & Ros—Harry Holman Players—Dawson Languan—Sam Yee Troupe.

ELMIRA.

Ross & Mattie—Doyle & Doyle—Finn & Sawyer—Sweeties—Himber & Paterson—Fox & English—Ahearn & Peterson—Clifford Wayne Trio.

EASTON.

Rose Revue—Oscar Lorraine—Everett's Circus. (Second Half)—Patrice & Sullivan—Indoor Sports—Exposition J. Four.

ELIZABETH.

Ralph Seabury—Sam Dody—Taylor Granville. (Second Half)—Margaret Ford.

GLOVERSVILLE.

Wolfe Henderson Company—Haunted Violin—Broadway Four—Hurleys.

HAZELTON.

Lida McMillan Company—Snow & Volmar—Kanawha Japs—Sammy Lee—Loring & Lessig—Ungary Romany—Three Naces.

HARRISBURG.

Mildred Harris Company—Conway & Fields—Mann Hunt—Ben Burnie—John S. Blundy—Sampson & Marion—Frankie & Toschell—Francis Renold—Norton & Nichols.

ITHACA.

Frank and E. Carmen—Fenwick Girls—Three Rianos—Finn & Sawyer—Flying Valentines.

JERSEY CITY.

Artistic Treat—John and W. Ranson Company—Margaret Ford—Sweeney & Rooney—Seabacks—Robert Milliken—Sam Liebert and company.

LANCASTER.

Pierce & Goff—Follis & Leroy—Miller Hoffman and Show—Broadway Knights—Williams & Pierce—Jennie Granes—Williams & Howard—Mildred Holliday.

MCKEESPORT.

George Wichman—Rita & Morell—Tom Gillen—Five Chaplins—Elverson—Evans & Miller—Sultan—Boyd & King—Chief Little Elk.

NEW LONDON.

Francis & Wilson—O'Connor & Keyes—Douglas Family—Bonard & Ferris—McConnell & Austin—Rollison & Jefferies—Parker Trio.

NEWARK.

Eleanor Pierce Company—Ruth Bude—Purtania—Eddie Ross—Francis Kennedy and Company.

OTTAWA.

Clinton Sisters—Ashley & Deitrich—Leipsig—Marty Duo—Jane Dillon and Company.

PITTSFIELD.

Pauline & Francis—Rollison & Jefferies—Stevens & Bordeaux—Parker Trio—Buckridge Casey Company—Helen Jackley—Brown & Martel—Brown & Dumont—McConnell & Austin.

GRAND OPERA HOUSE—PHILADELPHIA.

Joe Armstrong—Harvey & Caryl—Grant & Wallace—Hands Up.

(Continued on page 34.)

Grand Stewart has returned from a five-weeks' vacation in Bermuda.

Harry Stratton has been booked by Ike Weber with the Pat White show.

Jane Richardson has been engaged for the prima donna role in "Pitter Patter."

Jack Mason has been engaged to stage George LeMaire's "Broadway Brevities."

Charles Feleky sails with Martin Beck when the latter leaves for Europe shortly.

Dorothy Neville has been engaged for the Will King musical comedy company.

Kate Mullini and her Royal Hussar Girls are spending their vacation at Muskegon, Mich.

Tom Lewis will be one of the principal comedians in Gleason and Block's "Maid To Love."

Nina Whitmore was fined \$35 for speeding last week by Magistrate Cobb in the Traffic Court.

Marion Davis has been engaged for sixteen weeks at the Ike Bloom Midnight Frolics, Chicago.

Arnold Daly has been engaged for the lead in a series of twelve pictures for the Cinema Artists Ltd.

Dawn and Francis have been engaged for the fourth edition of "The White City's Garden Follies," Chicago.

Harry Miller, former manager of the Crawford Theatre, Chicago, has been transferred to the Logan Square.

Leon A. Berezniak is spending his vacation at Muskegon, Mich., as the guest of Mr. and Mrs. Walter Baker.

Dorothy McCord has left the Orpheum Theatre stock company, Montreal, after a sixty-five-week engagement.

Jack Hanley has been signed by Chas. Dillingham for "Tip Top," which goes into the Globe Theatre next Fall.

Charles Fisher, former head doorman at the Orpheum, San Francisco, is now heading his own musical tab company.

Leo Carrillo will begin his long-term contract with the Selwyns in "The Toreador," a new play by Louise Coleman.

Daniel Healey fractured his arm while dancing in the "Sweetheart Shop" show at the Illinois Theatre, Chicago, last week.

Margaret Davis, a protege of Emily Lea, has been engaged by John Murray Anderson to dance with the new "Greenwich Follies."

Alice Gentle will appear as a guest star with the San Carlo Opera Company in its coming Fall season at the Manhattan Opera House.

Al Harvey is reviving "Dr. Joyce's Sanitarium," an act that has been on the shelf for two seasons, and will open it on W. V. M. A. time September 1.

Ada Gillman, who appeared for many years with the Cohan family and is now a guest at the Forrest Home, near Philadelphia, was the guest of the Actors' Fidelity League last week.

Dave Finestone, manager of the Century Theatre, New York, on the occasion of his birthday, was last week presented with a gold cigarette case by the members of the "Florodora" company.

Gene Carlson, Katherine Shaw, Marie Dantes, Johnnie Jordan, Sam Sidman, John Ellis, George Lydecker, Sam Collins, Joseph Daniels and Harry Nelson will comprise the cast of "The Rainbow Girl."

HARRIS PLAY FOR PICTURES

"Don't Weaken," the new Chas. K. Harris play which had its premier in Milwaukee recently, is to be made into a feature motion picture play. The picture rights brought a large sum.

NEW MAGAZINE LAUNCHED

LOS ANGELES, July 30.—"The Picture Press," a trade magazine, has been launched here and will publish its first issue in August.

EXHIBITORS TO CONVENE

ATLANTIC CITY, July 31.—A convention will be held here by the Exhibitors' League of Eastern Pennsylvania, Southern New Jersey, and Delaware, Monday and Tuesday, August 23 and 24.

Mme. DOREE'S OPERALOGUE

A HIGHLY PRETENTIOUS OFFERING

PRESENTED BY

A Company of High-Class Artists Combining Youth, Beauty and Voice

AN ACT LIKE A PRODUCTION

This Week, August 2, B. F. Keith's Palace Theatre

Direction—CHAS. BIERBAUER

ALL SET

A New Combination

LET'S GO

ROSIS

CONNIE

BROWN and O'DONNELL

Late of FALLON & BROWN

Late of "PUTTING IT OVER"

In a Brand New Act Called "PROFITEERING IN FUN"

M. S. BENTHAM OFFICE

Direction CHARLES ALLEN

Sincere thanks to our friends for their well wishes

DRAMATIC and MUSICAL

"CROOKED GAMBLERS" SHOWS HOW TO MAKE AND LOSE A BANKROLL

"CROOKED GAMBLERS" — A comedy in four acts, by Samuel Shipman and Percival Wilde, produced by A. H. Woods at the Hudson Theatre, July 31, 1920.

CAST

Bob Dryden.....Purnell Pratt
Bobbie.....Tommie Meade
Jim O'Neill.....Leonard Doyle
Janet Granville.....Doris Kelly
Mrs. Robertson.....Helene Lackaye
Fred Robertson.....Robert McWade
Henry Van Arsdale.....Edward Fielding
Mrs. Van Arsdale.....Louise MacIntosh
John Stetson.....Taylor Holmes
Evelyn Van Arsdale.....Maude Hanaford
Turner.....Felix Krembs
Williams.....George Lyman
Randall.....William B. Mack
McIntyre.....Edmund Abbey
Graham.....Don Merrifield
Mr. Stone.....Charles Mather
Mr. Brown.....William S. Ely

Somebody in the Woods office has been stung in the stock market. We'll even go further; they were stung—even as you and I—either in Keystone or Savold Tire.

Just who it was we don't know. Al himself—and we'll give him credit without his having to ask for it as another Al does—once told us between two pieces of pie in a high stool restaurant, that he had long ago come to the realization that there were other businesses more crooked than theatrical producing and, inasmuch as stock market operating was one of them, he had laid off. So, that ought to let him out. We believe him at any rate.

Maybe, though, it was Sammy Shipman, for he, being the author of Woods' latest Bowery-melodrama-in-Broadway-clothes, could have, despite that handicap, put in some of the situations the piece contains, provided, of course, that he had learned them well enough. And, the fact that, who ever rigged this play up, did know what he was writing about, is the basis we have for stating that somebody around the Woods office was caught "going and coming" in either Keystone or Savold.

We rather incline toward the latter. In fact, the plot is so nearly the history of Savold that many a man and woman, as they watch it, will almost see themselves during the hectic days of last August and September.

In this play, first called "Tomorrow's Price," under which it picked up a few dollars in Chicago, and then "The Expose," an inventor, more or less eccentric, develops a new tire which he springs upon the world as the Stetson. Being all there for 10,000 miles or so, he and his partner, Bob Dryden, set up a factory and are turning them out sufficiently fast to make Stetson, the inventor, very happy.

Dryden, though, has bigger ideas and interests a Wall street promoter who, take it from any of the thousands of persons—including someone from the Woods office, as we said before—who "invested" in Keystone or Savold, is an exact double, in method, of the well-known Mr. Morgan of Savold and Walter Sulzberger of Keystone, who put those stocks up and—also put them down.

At first, of course, Mr. Turner only puts the stock up and Stetson Tire is a nine days' wonder. Dryden and Stetson have been shot into the Rools Royce class and all their friends are moving from the East to the West Side. Everything sure does look grand.

Just then, however, Mr. Turner commences to prove that he isn't wearing a silk hat and frock coat for nothing for, unknown to Stetson, Dryden, and the migrating friends, he sells out his holdings of Stetson at the top and, in addition, disposes of some additional stock through that facile process known as short selling. Needless to say, this raises a big scene, wherein Stetson wants to know the whys and wherefors. Turner, in reply, tells him that there is just as much money to be made now in

putting the stock down as there was before in putting it up.

Stetson, however, will not have any of that, although Dryden, being somewhat of a gonuf at heart himself, is willing, and tells Turner that, as long as John Stetson lives he will be true to his friends and that he is not going to stand by and see them ruined by hammering the stock down. In answer to that, Turner calls him a fool, an ass and a lot of other things, just like they did in the old Woods Bowery plays, and, finally announces that if Stetson persists in protecting his friends, he, too, will be lost in the terrible things that are going to happen to Stetson Tire. Stetson says go ahead.

The third act is taken up by scenes, first in Turner's office, where he is selling Stetson Tire as fast as he can hand it out, and then in another broker's office, where Stetson is buying it as fast as he can. This has been cleverly arranged from a production standpoint, by building one office above the other on the stage, and switching the lights on first in one office, leaving the other dark, and then in the other, with the previously lighted one now darkened. After a lot of trading, in which Stetson buys Stetson Tire just like Max Wilmer used to buy Crucible last Fall, the bottom is reached and the ticker quotations start creeping up again, but not before, as if by magic, the two offices are swept away and the audience is shown a replica of the actual curb market in Broad street, windows filled with yelling, gesticulating clerks, howling mob below, and all. That ends the third act.

The fourth act is before the market opens the next morning and here the plot forsakes Keystone and Savold and switches to Stutz motor, for, like the shorts in that stock, Turner has oversold the market and is caught, just the same as Morgan and Sulzberger were not. Stetson then puts the screws on him and tightens them up so sharply that Turner is willing to pay any price to get stock enough to "cover" his short contracts, especially when that old adage Jay Gould so often repeated but paid no attention to is whispered into his ear. "He who sells what isn't his'n, must buy it back or go to prison." Anyway, he pays a price high enough to give Stetson and his friends back all their money.

This plot is furnished up with a lot of embroidery, including a sweetheart who, at the right moment, demands that Stetson choose between her and "this madness of fighting Wall street" and a ruined "investor" who "just wants to lay his eyes on him." Our old friend, Will B. Mack, does this and, needless to say, it's done right.

All in all, it's a good play and we would suggest that Times Square's many reported "investors" in recent oil and other flotations, including Sam Harris, A. L. Erlanger, Flo Ziegfeld and others, take a peek at it. It shows them the way in which even Harry Sinclair might be beaten in Sinclair Oil. There were a number in to see it the opening night, including Max Wilmer, Earl Carroll, O. E. Wee and some others. In fact, all the lobby of the theatre needed was W. A. Brady, Charley Miller, Arthur Hopkins, Joe Rhinock, Lee Shubert, Maurice Goodman, Jean Schwartz, Louis Werba and some few others, to lead anyone to believe he was in the board room of a well known broker.

SHUBERTS GET ANOTHER ONE

Announcement was made by the Shuberts last week of a fact printed in the CLIPPER several weeks ago to the effect that they had acquired a sixty-year lease, all told, on the Central Park Riding Academy and would convert it into a theatre. Plans for the house to seat 2,200 have been drawn by H. J. Knapp and construction will shortly begin.

The property, which has been in the Appleby family for eighty years, has been used before as an amusement place. It fronts 125 feet on Seventh avenue, 50 feet on Central Park South and 50 feet on Fifty-eighth street.

"OPPORTUNITY" IS BRADY'S FIRST SHOW OF THE NEW SEASON

"OPPORTUNITY" — A melodrama in six episodes, by Owen Davis. Presented by William A. Brady, at the Forty-eighth Street Theatre, Friday evening, July 30, 1920.

CAST

Larry Bradford.....James Crane
Joyce Wayne.....Lily Cahill
Joe Canfield.....Leonard Willey
Harrison Ladd.....Clifford Dempsey
Jimmie Dow.....Kenneth MacKenna
Nellie Ross.....Nita Naldi
Josie Tyler.....Evela Knudsen
Peggy Graham.....Nora Sprague
Mrs. Fisher.....Isabel Vernon
Mrs. Canfield.....Nora Lamson
Gladys May.....Ada Howell
Amy Nelson.....Dorothy Betts
Helen Mortimer.....Lola Taylor
Rose.....Winifred Lawshey
Dickson.....Ulric Collins
Walter Haddon.....Henry Davies
Al Roth.....Cliff Worman
Bob Hartley.....Maurice Sommers
Charles Cooper.....W. A. Burnell
Mr. Du Val.....George Armstrong
Bill Jepson.....John Morgan
Walters.....G. A. Stryker
Hattie.....Cora Calkins
General Meilen.....Robert Forsyth
Rodger Osgood.....Horace Weston
Dr. Watts.....Richard Clark

The race between Al Woods and William A. Brady to see who was to be the producer of the new season's first Wall Street melodrama, culminated last Friday night with the latter as the victor.

The play, "Opportunity," after a few weeks on the road, crossed the finishing line at the Forty-eighth Street Theatre just twenty-four hours ahead of its rival, "Crooked Gamblers," which opened at the Hudson on Saturday night. In order to score over his business rival, Brady was obliged to cut short rehearsals, which resulted in several of the actors appearing at the premiere a few hours after their parts were assigned to them.

The play looks like a hit. As evidence of this fact, it played to better than \$1,200 on Saturday's matinee. It bears all the earmarks of the Owen Davis type of play-writing and is a decidedly effective melodrama. Of course, many of the scenes will be all the more so after the play has been in the running for several weeks and moves with more certainty.

"Opportunity" is a play of the stage and an all-round good one at that. All will agree that such juggling of finance as is featured in the six crisp episodes during the course of the performance is of the stage and not of Wall Street. The financial genius of the author's hero even rivals that of Signor Ponzi.

The tale is that of a youth who proves himself to be a very Napoleon of finance, and who crosses the Alps of Wall Street, not only cleaning up but beating his opponents so badly that they are forced to flee to the poorhouse, where they resign themselves to thoughts of a pauper's grave. As a result of these remarkable financial activities, the hero neglects his wife and devotes himself wildly to the god of finance, who finally wrecks him. Thus, throughout the whole play, the author has stressed the theory that money isn't everything and that it is decidedly dangerous for a man to work too hard.

James Crane labored strenuously in the role of the youthful hero, while Lily Cahill made an attractive wife. Clifford Dempsey was all that a real Wall Street broker should be, and Winifred Lawshey, a golden-haired gold digger, played charmingly. There was also some interesting work by Leonard Willy and Nora Sprague.

GET \$3.00 FOR CONCERTS

The high mark in Sunday concert prices seems to have been reached by the Shuberts, who are charging a top price of \$3 with a minimum charge of \$1 for the performances that are being presented twice every Sunday night on the Century Roof.

START REHEARSALS MONDAY

The Irish comedy, "Hearts of Erin," in which Walter Scanlan will be featured, will be placed in rehearsal by George Gatta on August 9. This show will open for a road tour on Labor Day and will play to a \$2 top.

VANDERBILT PORTER DIES

Harry Sommers, porter of the Vanderbilt Theatre, died last Wednesday night at Bellevue Hospital after a short illness.

PAYTON TO OPEN AUG. 16

Corse Payton will reopen his season, the twentieth year in Brooklyn, on August 16, when he puts a company into the Amphion Theatre, Brooklyn.

HILL TAKES TENLEY SHOW

"Broadway Eve," a new piece by Elmer Tenley, has been accepted by Gus Hill who will present it in the early Fall with an all-star cast.

LEW FIELDS SHOW "POOR LITTLE RITZ GIRL" LOOKS LIKE WINNER

"THE POOR LITTLE RITZ GIRL"

—A musical novelty with book by George Campbell and Lew Fields; music by Richard C. Rogers and Sigmund Romberg; lyrics by Lorenz M. Hart and Alex Gerber. Presented by Lew Fields at the Central Theatre, Wednesday evening, July 28, 1920.

CAST

Barbara Arden.....Eleanor Griffith
Madge Merrill.....Lulu McConnell
Lillian Lawrence.....Alleen Poe
Annie Farrell.....Florence Webber
William Pembroke.....Charles Purcell
Dr. Russell Stevens.....Andrew Tombes
Dorothy Arden.....Ardelle Cleaves
Jane De Puyster.....Eugenie Blair
Helen Bond.....Ella Bonwit
Teddie Burns.....Donald Kerr
Marguerite.....Ruth Hale
Mlle Lova.....Dolly Clements
M. Mordky.....Michael Cunningham
Stage Manager.....Grant Simpson

There is a unique and skillful blending of farce and musical comedy to be found in the "Poor Little Ritz Girl." The plot is decidedly diverting and the musical setting charmingly tuneful. To top this off, there is plenty of humor, a good looking chorus and some clever bits of acting on the part of the principals. Lew Fields has struck a winner.

An unsophisticated little lady of the chorus serves as the central figure of the plot. She finds that the scrumptious apartment she has sublet from a crooked agent, at a very nominal sum, really belongs to a wealthy young bachelor. The latter suddenly returns, and, not in the least suspecting that his apartment has been rented, moves in. Of course, there is much talk among the other young women of the ensemble regarding \$35 a week chorus girls and \$10,000 apartments. However, without the help of the Chorus Equity Association, the little heroine's plight is finally straightened out and all ends happily.

The first scene is back-stage at the Frivolity Theatre, where a midnight rehearsal is in progress. Thus far, the show is of the conventional musical comedy type. But, when the authors shift the plot to the bachelor apartments of William Pembroke, the plot begins to unfold itself. From there on, whenever the authors feel that the time is ripe for more dancing or singing, they shift back again to the Frivolity Theatre and, when the plot requires a little more elaboration, they return to the apartment.

Among those musical numbers having the most charm are "When I Found You," "The Bombay Bombashay" and "Love Will Call."

Eleanor Griffith made a rather beautiful and appealing figure as the little chorus girl. Charles Purcell brings a pleasing voice to the role of the young bachelor, while Andrew Tombes extracts a lot of fun out of his part. The hit of the evening, however, was Lulu McConnell, a rough comedienne with an unusual sense of humor.

MINSKY BROTHERS

NATIONAL WINTER GARDEN

2nd AVE. AT HOUSTON ST.

GALA OPENING AUG. 20

Rebuilt Into America's Finest
BURLESQUE PLAYHOUSE

Real comedians may write their own salary ticket

WANTED CHORUS GIRLS

FOR 52 WEEKS WORK IN N. Y. C.

SALARY \$30.00 NO MORNING
REHEARSALS

See Billy Minsky every day between 12 to 5 P. M.

NO SUNDAY WORK

All Ladies and Gentlemen under contract will kindly report for rehearsal Thursday, August 12th, at 12 o'clock noon.

Doing Wop
Returning
After 4 Years
in the Movies
with
Victory Belles

BEN MOORE

Working
For a
Real Man
James E. Cooper

STARS OF BURLESQUE

PEE
WEE
SOUBRETTE**DORIS GREENWALD**MANAGEMENT
JACOBS AND
JERMON
SEASON 1920-21SIGNED
WITH
I. H. HERK**ARTHUR HARRISON**TO PRODUCE
TIDDLE
DE WINKSHONEY
GIRL
SOUBRETTE
SEE ME WITH**MATTIE (BILLIE) QUINN**HARRY
HASTINGS
BIG
SHOW
COLUMBIA
CIRCUIT**STELLA WARD**

FOLLY TOWN

COLUMBIA, NEW YORK CITY

SEDAL BENNETT

JEWISH VAMP

VICTORY BELLES—NEXT SEASON

Prima
Donna**Emma Kohler**Jas. E. Cooper's
Victory
BellesSETH. DUNCAN & LYNN CIRBUS
TWO WISE CRACKERS

WORKING—THANK YOU!

HELLO MAZ

HARRY

MORRISEY AND DE VERE

FLO

STRAIGHT MAN

SWEET SWEETIE GIRLS

SOUBRETTE

DOLLY LA SALLE

ENGAGED 1920-21 AS INGENUE

MANAGEMENT RUBE BERNSTEIN

BURLESQUE NEWS

(Continued from Page 14 and on 27)

HARRY BERNARD, BACK AT KAHN'S STAGED SHOW LAST WEEK

Harry (Irish) Bernard, one of the best comedians to arrive from the Pacific coast in recent years, opened at Kahn's Union Square for a return engagement last week. He played at this house some twelve weeks last Fall and was a decided success. When he made his appearance last Thursday afternoon, he was given a fine reception by those who remembered him.

Bernard is an Irish comedian on the type of Bert Baker. He is a big, good natured fellow who does not have to depend on make-up to be funny. He is a natural wit and a dandy entertainer. It seems strange that some Columbia Circuit show owner hasn't grabbed this fellow off, as he would be an asset to any show.

The first part of the performance was called "A'top the Roof" and was staged by Bernard. As a burlesque, Harry Rose staged "The Reel Guys." Both were made up of bits, interspersed by good fast numbers. The comedy was well taken care of by Bernard and Rose, who worked nicely together. Walsh did straight all through the show and Billy Hoberg handled the bits.

Handicapped a bit by an accident earlier in the week Evelyn Cunningham went through her part and took care of her numbers with great care. She did not at-

tempt to do any dancing, but otherwise worked as though nothing had happened. Norma Bell did well in her scenes, as she did with her numbers, getting much out of "Forever is a long, long time."

Margie Pennetti put over several numbers with ease and gave a fine account of herself in the scenes. She did a good character bit also.

Mabel Howard handled the fast numbers very well and was seen to much better advantage than when she was with a show on the American Circuit last season.

The "little French girl from the country" bit was well taken care of by Bernard, Rose, Walsh and Miss Cunningham.

The "garter" bit stood the test as done by Rose, Walsh, Bernard, Hoberg and the Misses Bell, Cunningham, Pennetti and Howard.

The "hold up" bit pleased as given by Bernard, Rose, Walsh and Hoberg.

Margie Pennetti scored with a specialty in which she offered three numbers in one. They were all nicely received.

The "Silverware" bit was amusing, as it was offered by Rose, Bernard, Walsh and Miss Pennetti.

Bernard, Rose and Walsh did the "lie" bit well.

There were other bits in this part of the show as well as the burlesque that were well received. The last part of the show displayed a moving picture studio, which offered a number of comedy situations.

The girls all looked well and went through the numbers as they were staged.

SID.

SENT TO HOSPITAL

Mrs. Myra Stevens, known on the stage years ago as Nora St. Moore, appeared in the Jamaica Police Court last week charged with the larceny of 50 cents. She claims to be a daughter of the late Justice Van Buren and a niece of the late Senator Joseph Blackman, of Kentucky. Her arrest resulted from her alleged solicitation of funds to buy a barrel of potatoes for women and children in need.

After she had maintained that her house was haunted, she was committed to the Kings County Hospital for mental observation. Hospital authorities are undecided as to the cause of the ailment.

FILM STRIKE ENDS

Laboratory workers in the motion picture studios of New York City and vicinity, who had been on strike for two weeks, returned to work Monday morning, following a mass meeting held at Fort Lee on Saturday at which the strike was called off. The strikers then accepted an offer and decided to return to work pending negotiations for a hearing of their demands by the National Association of the Motion Picture Industry. The employers agreed that there would be no discrimination against individual members of the strikers' organization because of the strike activities.

MET. ISSUES STATEMENT

In regards to the proposed invasion of London on the part of the Metropolitan Opera Company, following its spring engagements, which venture will mark the first foreign season of the New York company since the one in 1910 at the Chatelet Theatre, Paris, the following statement was issued last week from the Metropolitan Opera House:

"The facts as to the project of a Metropolitan opera season in London next summer are as follows:

"When Mr. Otto H. Kahn was in London two months ago conversations on this subject took place between him and Sir Thomas Beecham and Lady Cunard. The result was a tentative invitation to the Metropolitan Opera to visit London. Whether this invitation will be made formal and definite and whether it can be accepted depends upon circumstances and conditions which will be ascertained in the course of the forthcoming visit to London of Mr. Edward Ziegler, assistant manager of the Metropolitan Opera Company, and in discussion between him and Mr. Giulio Gatti-Casazza, now on the European continent.

"In any event, if the Metropolitan Opera does go to London it will be under the auspices and upon the invitation of the Covent Garden management. It will not go under any other conditions. There is no idea of competing with Covent Garden or of interfering in any way with the work and plans of Sir Thomas Beecham, whose artistic qualifications, generous support of opera and public spirited zeal in its cause command the respect and admiration of the board of management of the Metropolitan Opera. The spirit of the project is of hospitality and friendly cooperation."

FULTON SHOW CATCHING ON

LOS ANGELES, July 31.—Maude Fulton's play, "The Humming Bird," has been held over for a second week at the Egan Little Theatre, and from present indications may continue indefinitely.

AID HOSPITAL CHARITY

SOUTHAMPTON, July 31.—Theatrical folk aided greatly in making the circus and street fair of the Southampton Hospital, held here yesterday, a greater success than last year's similar benefit. A vote of thanks has been offered to Evan Burroughs Fontaine and Charles Dillingham by whose permission she was allowed to donate her services in dancing exhibitions. Doyle and Dixon also danced both afternoon and evening.

Other players who did their bit were Enrico Caruso, who made more than \$500 while he drew cartoons, and Katherine Mackay, whose sale of home-made cakes and lollypops added materially to the sum in the general treasury. In addition, some animal and other attractions were sent over from Luna Park.

LAMBS STAGE CHARITY SHOW

PLATTSBURGH, N. Y., Aug. 2.—Members of the Lambs gave an entertainment here Friday, Saturday and Sunday nights, for the benefit of the Coblehill Golf Club. The feature of the evening was "Stumble Inn," a satirical musical comedy by Ned Sparks and Leon Errol. Society girls were in the chorus of the piece. Among the members of the Lambs who participated were: Barney Barnard, Otto Kruger, Leon Errol, Ned A. Sparks, George Moore, Harry Stubbs, Fred Santhay, A. J. James, Sue Macnaman, Myrtle Taunabill and several others. Music was furnished by an orchestra from Prince's Band, led by Charles A. Prince.

COAST REVUE OPENS

LOS ANGELES, July 31.—"You Tell 'Em," a new musical revue, was produced at the Burbank this week. The plot concerns the gay Lotharios of New York who, by devious ways, seek an introduction to the many pretty girls who enter the city.

Ed. Armstrong and Harry Sherr portrayed the types. Others in the cast were Grace Newton, Howard Evans, Irene Brooks and the Armstrong Trio.

YES, I'M HERE ON THE AMERICAN CIRCUIT

RAY READ

Getting the big coin and featured with Hurtig and Seamon's PUSS PUSS at the OLYMPIC, NEW YORK, opening SATURDAY NIGHT and CONTINUING ALL NEXT WEEK. Don't overlook the real Irishman.

CALL CALL

52 weeks each year, to good BURLESQUE PEOPLE. Can use good CHORUS GIRLS, \$25 A WEEK. No Sunday work. Why travel? Stay in New York. Apply in person only.

B. F. KAHN'S UNION SQUARE THEATRE

WHERE THERE'S A THEATRE, THERE'S A CLIPPER.

CALL PARISIAN WHIRL

August 6, 10 A. M.

ORPHEUM, PATERSON, N. J.

Acknowledge to Billy Watson

WANTED FOR JAZZ BABIES EXPERIENCED CHORUS GIRLS

Salary \$30.00; no half salaries. Everything furnished, including sleepers. Show now rehearsing. Opens August 13th. Apply 703 Columbia Theatre Bldg., New York. W. V. JENNINGS, or Don Clark, 57 St. Marks Place, near 3rd Ave., New York.

The New York CLIPPER

(The National Theatrical Weekly)

Published every Wednesday.

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Everyone interested in the show business is interested in the Clipper. That's why Clipper advertising brings results and pays!

It is not a question of "Can you afford to be in it?" but "Can you afford not to be in it?"

Special rates to artists.

Send your copy in Now!

CLIPPER CORPORATION

1604 BROADWAY NEW YORK

LILLIAN ROSEDALE WRITING

Lillian Rosedale, of the vaudeville act of Holt & Rosedale, now appearing in the "Century Revue" at the Century Promenade, has written the words and music of "Mammy's Precious Pickaninny Boy," a number which Alma Gluck will sing for phonograph reproduction. Miss Rosedale has also written the music for "Just a Bit of Dreaming," a song which Orville Harold will record.

POST RAISES AD. RATES

Music men contemplating using the columns of the Saturday Evening Post for the exploitation of their songs during the coming season will have to pay a higher rate than ever before.

According to a rate card issued recently by the publishers of the big national weekly, advertisers using the paper this fall will have to pay the sum of \$7,500 per page.

NEW MELODRAMA OPENS

LONDON, Eng., July 31.—An old-style melodrama, dealing with a pair of sisters who are strangely mixed as to character, has made its appearance and is running quite successfully at The Royal Stratford.

The two sisters have been away on a visit to Plymouth, and, while there, one of them has been living with a man as his wife. They return and it is discovered that a child has been born to them. Constance refuses to tell whether she is guilty or not and her sister fixes the blame on her, whereupon their father, in a fury, drives her out.

Meanwhile, Grathmore, the man, falls in love with Constance and confesses all and it develops that the other sister has married some rogue, with whom she plots her father's death in order to secure his savings of \$1,250. Grathmore uncovers this plot and the false sister and her husband are forced to leave.

Constance and Grathmore then begin to realize their love for each other, and here the play ends.

In the cast called, called "A Sister's Secret," and written by Henriette Schrier and Lodge-Percy, are Lodge-Percy, Alfred Beckett, Godfrey L. Carlyle, James Broadfoot, Nero McGuire, Walter Thomas, Godfrey Watson, Fred Lovett, Kathleen Mayne, Kate Sommerville and Henriette Schrier.

ASBURY MINISTERS BUSY

ASBURY PARK, July 31.—Local clergymen are expected to take action this week in their fight against Sunday motion pictures and other amusements held on that day. Since picture shows have been allowed on Sunday, various sidewalk games have also been permitted.

MOSS SEARCH STILL ON

LONDON, Eng., July 24.—The search of the Moss Empires Booking Committee for suitable talent from the provinces still continues, and a series of special matinees are being given to try out the chosen talent for London appearance.

WILL OPEN NEW OFFICES

When Charles N. Daniels (Neil Moret), president of the music publishing house of Daniels & Wilson, returns to New York new offices for the firm will be opened.

Dissatisfied with their present New York quarters, the firm has closed them for the summer and will reopen larger and better equipped offices in the early fall.

FEIST STARTS THREE SONGS

In "I Don't Have to Go to Heaven," "Honolulu Eyes" and "A Young Man's Fancy," Leo Feist, Inc., has three songs already well started along the road to success. They are being widely featured by both singers and orchestras and are among the best sellers of the month.

BURLESQUE NEWS

(Continued from Pages 14 and 25)

MAY BELLE GIBSON SAILING

May Belle Gibson, former prima donna of Al Reeves Show, will sail on the Olympic August 4 for England. She opens at the Empire, London, August 16. She is booked in England, France, South Africa and Australia.

LA TOUR OPENS SATURDAY

George La Tour's "Oh, By Jingo" company will open at the Majestic, Perth Amboy, Saturday matinee. They have the K. and E. time to follow.

SIGNS SID WINTERS

Billy Minsky has engaged Sid Winters for his National Winter Garden, which will open August 20. Lee Lash is painting \$3,000 worth of scenery, all of the Urban type, to be used.

DALEY SIGNING PEOPLE

Eddie Daley has signed Moe Cohen, a black-face comedian, for the "Kandy Kids," to replace Johnny Mills. He also signed Herman Fay for the same company.

DICK RIDER MADE MANAGER

Dick Rider has been appointed manager of Charles Waldron's Bostonians, succeeding Frank Pierce, who resigned to accept the management of the Academy, Buffalo.

SPRAINS ANKLE

Evelyn Cunningham, while working in a number at Kahn's Union Square last Tuesday night, twisted her ankle, spraining a ligament. She worked the balance of the week under difficulties.

WELCOME HOME—**ROSALIE STEWART**—WELCOME HOME

ON YOUR START for Europe we wished you an ocean of love, a shipload of luck and a stateroom of happiness
ON YOUR RETURN we welcome you with even more than we wished on your departure

BOB

JULIA

CARLETON and BALLEW

PRESENTING

"A Feast For Fashionable Fancies"

OPENING OUR ORPHEUM CIRCUIT TOUR AT THE ORPHEUM THEATRE, DULUTH, AUG. 16, 1920
THIS WEEK, MARYLAND THEATRE, BALTIMORE

THE LEGITIMATE COUPLE

MISS
KATHRYN

LORING & LESSIG

J. EDWIN

PRESENT

A SNAPPY SATIRE ON TOPICAL TOPICS

Featuring a Powerful Moment
from a Powerful Play

THE BELLS

Direction—TOMMY CURRAN
SPECIAL SETTINGS

ROSE & CURTIS INTRODUCE

GENE **BARNES** ^A_N^D **FREEMAN** JACK

IN A "PRESSING ENGAGEMENT", "THE LITTLE INTRUDER", ETC.

WEEK OF AUG. 2, B. F. KEITH'S ALHAMBRA, N. Y.

WEEK AUG. 2-3-4—LOEW'S AMERICAN THEATRE, NEW YORK

LA FOLLETTE ^A_N^D **LEONARD**

IN BITS OF EXCLUSIVENESS



MYRKLE-HARDER CO. WANTED

Juvenile Lady and Juvenile Man, ability and appearance a positive requisite. Also Stage Carpenter to play couple of small parts. Year around work; one week, 2 weeks, 6 weeks' stand. Rehearsal August 9th.
WM. H. HARDER, Great Kills, Staten Island, N. Y., Knickerbocker Hotel.

THE URBAN STOCK

WANTS—Dramatic people in all lines. Specialty people write. Rehearsals August 30th. Open Sept. 6th. Address FRANK URBAN, Bucksport, Maine.

MYKOFF and VANITY

"CLASSIC AND CHARACTERISTIC DANCES"

Dir. BARNEY MEYERS

JEAN LEIGHTON'S REVUE

LOEW CIRCUIT

WILLIE SMITH

JEST-ER SINGER

NOW PLAYING

HAVE YOU SEEN MY NEW ACT BY IRVING BIDO, AL WILSON AND MYSELF? IF YOU HAVEN'T DON'T MISS IT. IT'S A COO-COO.

ARTHUR O.

HELEN

MARIE

MAY

KILDUFF

and

ALLERTON

A HANDY MAN

EVERY OPERY NEEDS ONE
Direction FRANK DONNELLY

THE ACT DIFFERENT

MAPELA Hering's Hawaiians BILLY

IN THE "ISLE OF PARADISE"

MANAGEMENT
IKE WEBBER

THE BRADNAS

IN A QUIANT SPECIALTY

Direction—LOUIS SPIELMANN

Billy Thomas & Frederick Girls

NOVELTY SINGING AND DANCING

WITH BEAUTIFUL WARDROBE

Direction—JOE MICHAELS

SUMMERS DUO

VAUDEVILLE'S CLASSIEST AERIAL NOVELTY

Booked Solid Loew Circuit

DR. MARK LEVY

BILLY HAL WILSON

in SONGS AT THE PIANO

Music by FRED RATH

Lyrics by AL. DUBIN

JOHN R. GORDON & CO.

ABOUT YOU! AND YOU!! AND YOU!!!

(Continued from Page 22)

The Three Keatons have been reunited after five years.

Mazie King opens her season on the Loew time this week.

Grant Ervin is now playing the part of Rube with "Buddies."

Carleton and Ballew open on the Orpheum time at Duluth, August 16.

Jimmy Lyons has been given a fifty-week contract on the Loew time.

Murray Welch will begin a forty weeks engagement on Loew time August 15.

Joe Jackson has signed for the Hippodrome next season and will be featured.

Frank Donegan has resigned with "Listen Lester" for next season.

John Keit and Charles Dutton open in "Two Salesmen," the latter part of this week.

Vincent Coleman closed with "Self Defense" at Atlantic City last Saturday night.

Billie Eskow, formerly secretary to Lillian Bradley, is now in the Nat Nazario offices.

Jed Prouty is now appearing in the role of Mousie in "Seeing Things" at the Playhouse.

Al Jolson returned to New York last week to begin rehearsals at the Winter Garden.

Jack Squires has been engaged by William B. Freidlander for the cast of "Pitter-Patter."

Vivienne Segal has returned from France and will again be seen in "The Little Whopper."

Sophie Tucker, with her band, will open at the Edelweiss Gardens, Chicago, in September.

Bellclair Brothers have been engaged as a feature for the forthcoming Hippodrome show.

Sarah Kaffelson has been added to the office staff over which John Liddy presides in the N. V. A.

The Four Morok Sisters have been booked with Hurtig and Seamon's show for next season.

Henry Chesterfield, of the N. V. A., left last Saturday for his celery farm in Kalamazoo, Michigan.

Morris Adler, who lately returned from Portsmouth, England, is now playing at Shanley's, Yonkers.

Yetta Leff has filed suit for divorce against her husband, Jack Howard Leff, a St. Louis chauffeur.

Verna Burke has been engaged as premiere danseuse in Fred Stone's new show, "Tip Top," for next season.

Rae Siegel, of the office staff of the N. V. A., left last week for a two weeks' vacation at White Lake, N. Y.

Kuy Kendall has been engaged by Hassard Short to stage the dances for his new satire revue, "Bleaty Bleaty."

Grace White, rehearsing a part in "Broadway Brevities," has been assigned the understudy to Dorothy Jardon.

Vaughn Comfort and John King, by mutual agreement, dissolved a partnership of ten years' standing last week.

Phyllis Povah has been added to the cast of "Seeing Things" at The Playhouse in the role of Olive, created by Miss Mackey.

Dell Chain is to be married this week to Genevieve Flagg, daughter of Edwin Flagg, of the Flagg Scenic Studios, at San Francisco.

Felix Bernard, formerly Bernard and Duffy, has signed with Eddie Leonard for vaudeville and opens the second week in September.

Lew Herman, who just arrived in town from Chicago, announces that "Four Jacks and a Queen" will shortly open on the Pantages time.

Eddie and Birdie Conrad have retired from the stage. Eddie has entered into partnership with Jack Stern and will write and produce acts.

Marion Lake, formerly feature dancer with Wellington Cross, is now playing the part of Peggy in the Sweet Heart Shop company, Chicago.

Jack Golbrech and Harry Blake, formerly of the "Irene" company, have their black and tan act set and will open shortly for the Keith time.

Frank Thornton has been signed for the part of the lawyer in one of the road companies of "Lightnin'" and opens in Boston, September 13.

Joe Chong, of the team of Chong and Moey, defeated Val Stanton in a golf tournament at San Francisco for a cup offered by Burton Green.

Dorothy Curtis, of "Such a Little Bride," will be featured in a new act by Ray and Kenneth Webb, under the direction of Irving Rosen in a few weeks.

Jack Norton, formerly Santley and Norton, and Katherine Nichols, formerly of "Flo Flo," will be seen in the near future in a new double on the Keith time.

Jack Norton and Rhoda Nichols have been booked into Will Morrissey's "Buzzin' Around" vaudeville act, by Abe Feinberg, to play the Morrissey and Brice parts.

Al Espe, formerly Espe and Dutton, opens shortly in a new act, assisted by two men. He will feature the shell juggling and violin playing of his former act.

Miss Blanchette, of Blanchette and Devere, underwent a serious operation last week in Philadelphia as the result of an accident at the Keystone, where the olio drop fell and hit her.

Frank Joyce will leave this week for Miami, Florida, to take personal charge of the New Breakers Hotel. The formal opening will be Labor Day and Alice Joyce has promised to be present.

Josie Harmon, now in vaudeville with Grace Dora, has been signed by Leffer and Bratton for Florence Moore's part in "Breakfast in Bed," and opens at Paterson, N. J., September 15.

Lowry and Prince, who appeared in the act, "Fifty-Fifty," by Bert Hanlon, have gone to Lake Hopatcong on a vacation. They were to appear last week at the Harlem Opera House, but at the last minute decided not to do so, and another act appeared there under their name.

Hal Forde, Sam Ash, John Parke, John Dunsmure, Kuy Kendall, George Manatt, Frank Gill, Teresa Maxwell Conover, Dorothy Pollis, Ethelind Terry, Queenie Smith and Mlle. Marguerite have been engaged for the cast of "Honeydew," the new Zimbalist operetta which Joe Weber will present in New York early in September.

MRS. PICKFORD ADOPTS BABY

LOS ANGELES, July 30.—Mrs. Charlotte Smith, mother of Mary Pickford, now Mrs. Douglas Fairbanks, was granted adoption papers here today for Mary Charlotte Pickford Rupp, four-year-old child of Lottie Pickford.

No specific reason for the adoption was given. The child's mother and father, Alfred G. Rupp, appeared in court and gave their consent. Mrs. Smith announced the child's name would be changed to Mary Charlotte Pickford.

TO STAR SOCIETY WOMAN

Mrs. Morgan Belmont, daughter-in-law of August Belmont, has decided to forsake society and seek a career as a motion picture actress. Her services for some time have been sought by the Goldwyn Pictures Corporation, for which concern she recently passed a successful screen test. Goldwyn offered her an opportunity of going to California to rehearse at once for a role in a film drama, but she will not make the trip before Fall.

SELZNICK RELEASES NAMED

Two productions starring Elaine Hammerstein, a Ralph Ince special, and one containing an all-star cast, have been announced for Fall distribution by the Selznick Pictures Corporation. Miss Hammerstein will appear in "The Daughter Pays," and "The Point of View." The Ince production is "Red Foam," and the one with the all-star cast is "Wilderness Fear."

STEPHON TURNS PRESS AGENT

D. N. Schwab Productions has appointed Dimitri "Step" Stephon superintendent of sales and publicity. He has left the field of journalism for his first affiliation in the motion picture industry and will leave soon for an extended trip through the West.

BRUNTON TO STAR THREE

LOS ANGELES, July 30.—Three stars are slated to be launched by Robert Brunton this fall. Dustin Farnum will do Ridgewell Cullom's novel, "The Trail of the Ax," while Ruth Roland and Charles Hutchinson are the others.

MAYFLOWER HEADS CONFERRING

An important series of conferences will be held in New York this week by the divisional heads of Mayflower's field exploitation forces under the direction of John W. McKay, general manager of the producing organization.

GOLDWYN NAMES MANAGERS

In the selection of its supervisors and branch office managers for the season of 1920-21, the Goldwyn Distributing Corporation, in several instances, names new men, but the majority have been carried over from the past year.

Jean J. Crandall continues in charge of the Eastern territory, embracing the exchanges in Washington, where he has his headquarters, Philadelphia and Boston. A. S. Aronson will exercise supervisory control of the exchanges in Los Angeles, where he maintains headquarters, San Francisco, Seattle, Salt Lake City and Denver, while E. C. Jensen, with headquarters in Chicago, will cover also the Kansas City, St. Louis, Minneapolis and Omaha exchanges.

The managers of the twenty-two branch exchanges are: A. S. Dickinson, 111 Walter street, Atlanta, Ga.; D. J. Horgan, 42 Piedmont street, Boston, Mass.; George M. Hickey, 200 Pearl street, Buffalo, N. Y.; Cecil E. Maberry, 207 South Wabash avenue, Chicago, Ill.; Jack Stewart, 217 East Fifth street, Cincinnati, O.; W. J. Kimes, 403 Standard Theatre Bldg., Cleveland, O.; L. B. Remy, 1922 Main street, Dallas, Tex.; Ben Fish, 1440 Welton street, Denver, Colo.; J. E. Flynn, Film Exchange Bldg., Detroit, Mich.; W. E. Truog, 17th and Main streets, Kansas City, Mo.; M. Wolf, 912 South Olive street, Los Angeles, Cal.; Robert Cotton, 16 North Fourth street, Minneapolis, Minn.; S. Eckman, Jr., 509 Fifth avenue, New York City; Felix Mendelssohn, 1333 Vine street, Philadelphia, Pa.; Nat Barach, 1201 Liberty avenue, Pittsburgh, Pa.; G. C. Parsons, 985 Market street, San Francisco, Cal.; Jack Weil, 1312 Lindell Blvd., St. Louis, Mo.; J. A. Koerpel, 2018 Third avenue, Seattle, Wash.; Walter F. Hayner, 714 Eleventh street, N. W., Washington, D. C.; J. W. Pope, 714 Poydras street, New Orleans, La.; E. J. MacIvor, 1509 Howard street, Omaha, Neb.; W. E. Banford, 135 East Second South street, Salt Lake City, Utah.

LEVY PICKS PIONEER

The Pioneer Film Corporation has been selected by Harry Levy as the distributing medium for Truth Productions, the industrial-educational pictures to be produced by the Levy Service Corporation.

SCHULBERG SUES ABRAMS

Bennie Schulberg sued Hiram Abrams last week for ten per cent of the amount involved as commissions for aiding in closing the Greenhill United Artists deal.

FILMS TO CEMENT FRIENDSHIP

Speakers who discussed the Franco-American Cinematograph Corporation, an American subsidiary of the Societe Cinematographique of France, and recently capitalized at \$1,000,000, pointed out at a dinner in the Ritz-Carlton last Thursday night that the free exchange of pictures between France and America would further cement America's cordial relations with France and have high educational value. Andre Himmel, who organized the American subsidiary, was the guest of honor on the eve of his departure for France after a three months' stay here.

Maurice Casenave, French High Commissioner, presided at the dinner. Among the speakers were Leonence Perret, head of the French Film Service during the war; McDougal Hawkes and M. Himmel.

In his address M. Himmel disclosed that the original corporation already controlled about 20,000 theatres and exhibition places in Europe, 2,200 of which are in France, 2,495 in Germany, 1,650 in Italy, 1,935 in England, 1,203 in Austria, 725 in Spain, and the rest scattered in other countries of Europe. Among the film producing and distributing companies controlled are the Pathe Freres and Eclipse of France, Commercial Films, Ltd., of England, Societe Monopole of Italy and Cie Belge Cinematographique of Belgium.

"We have succeeded in grouping together in Europe all that is important in the moving picture industry," M. Himmel said. "A perfection in method and in execution is necessary, but more necessary is the first concentration of all the spokes of action in a single unit of direction. By adding to your already perfect methods of execution the dexterity of French art we should arrive at a perfect production which nothing could surpass."

"The French Government has especially charged me to make you feel that we can arrive at a more perfect understanding of America by France and France by America through motion pictures. The exhibition of everything which can recreate or instruct is the role which motion pictures hereafter must play."

Although not prepared to announce the names of those who will constitute the board of directors of the American corporation, it was announced that the following had been named as members of an executive committee until the board has been formed: E. H. Fleishman, of the Fleishman Construction Company; MacDougal Hawkes, attorney; H. W. Miller, of Keech & Co., bankers, and Jose Castellet, former Mexican Ambassador to

Sweden and member of the Mexican Senate.

Among those who attended the dinner were Marcus Loew, Louis Selznick, Arthur S. Kane and Colonel George W. Burleigh.

TYSON ACCOUNTING INCORRECT

Lillie M. Tyson, of Riverside, Conn., widow of Wesley A. Tyson, theatre ticket broker at the Manhattan Hotel, has filed a notice of appeal in the Surrogates Court charging that the transfer tax appraiser's report, together with the court's inheritance tax assessment, filed last May upon the New York estate left by her husband, is inaccurate.

Tyson died a victim of pneumonia on January 27, 1919, at the age of sixty. His widow, as sole legatee and executrix of his estate, asks that the inaccuracies be corrected.

PRODUCE BOHEMIAN PLAY

LOS ANGELES, July 31.—"Ilya of Murom," written by Charles Caldwell Dobie, with music by Ulderico Marcelli, was used as the vehicle last night for bringing to a close the Bohemian Club's annual two week's festival.

The story of Ilya, beautifully told in verse, symbolized the story of the ages. The piece was directed by Reginald Travers and won for its author high praise and for itself a high niche in the galaxy of poetical dramas. The role of Ilya was portrayed by Dion Holm.

CONTINUITY WRITER HURT

LOS ANGELES, Cal., July 31.—Constance Palmer, a continuity writer at the Lasky studios, was injured in an automobile accident last week, when the car of Ashby H. Keeney, millionaire clubman, in which she was riding, turned turtle. Keeney, who accompanied her, was killed. She broke both her ankles and her skull was lacerated.

BILL HART BUYS FARM

William S. Hart has purchased sixty-five acres and an old house, which adjoins sixty-six acres he already owns at Westport, Conn. The property, which had been in the Adams family for 100 years, was held at \$30,000.

FINSTON LEAVING CAPITOL

Nat Finston, conductor of the orchestra at the Capitol Theatre, has resigned to assume the musical direction of Goldwyn presentations throughout the country.

THE ROYAL SYDNEYS

WORLD'S ONLY UNICYCLE JUGGLING NOVELTY

Direction—JO PAIGE and PATSY SMITH

FIFTH SEASON U. B. O.

DIRECTION NAT SOBEL

LILLYN

BROWN and DEMONT

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THE BLACK DIAMONDS OF VAUDEVILLE IN

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MY TENTH SEASON, AND AGAIN FEATURED AND PRINCIPAL COMEDIAN

MIKE SACKS

"OH BABY" COMPANY. PLAYING K. & E. TIME REGARDS TO FRIENDS. GRAND RAPIDS, MICH., AUGUST 1-7

PRIMA DONNA DAINTY

CHARLOTTE ALLEN

PLAYING THE K. AND E. TIME WITH ABE MARCUS' "OH BABY" CO.

SECOND SEASON CLASSICAL DANCER

LOLETTA ARMAND

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WITH "OH-BY JINGO" PLAYING K. and E. CIRCUIT

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THAT FUNNY LITTLE HEBREW

CALL CALL

All people engaged for

Stone and Pillard Show

Kindly report for rehearsal, Bryant Hall, 725 Sixth Ave., Monday, August 9, at 10 A. M.

Can use a few more good chorus girls. Salary \$30.00. Everything Furnished, Fares, Sleepers, No Half Salaries.

Room 709, Columbia Theatre Building.

GUS KAHN,
Manager.

WANTED FOR VICTORY BELLES

a few more chorus girls. Salary \$30.00. Everything furnished, no half salaries. Fares paid to opening point and from closing point to New York. ART H. MOELLER, Manager.

Show now in rehearsals at Terrace Garden, 58th Street and 3d Avenue, New York. Would like to hear from some of my old girls.

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"I JUST CAN'T MAKE MY EYES BEHAVE"

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State instruments, theatre experience and salary wanted, etc.

ORCHESTRA LEADERS WRITE (Non-Union Preferred)

Also can use LADIES' ORCHESTRA. Vaudeville or picture experienced.

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(ARE SHAPED LIKE MY HEART)

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DANCIN' FOOLS WITH HARRY HASTINGS NEXT SEASON

NEW ACTS AND REAPPEARANCES

(Continued from Pages 12 and 21)

"BLEATY BLEATY"

Theatre—New Brighton.

Style—Revue.

Time—Fifty-one Minutes.

Setting—Special, in One and Three.

This act may best be described as the fantastic depiction of an altered mental ego, in which the effeminate predominates where the male should obtain.

Recently the type which has been described in the theatrical world as "nance," was ordered eliminated in burlesque shows. In these shows, one such character was considered one too many. In this act, though, we have a great number, who do practically the same unmanly business, which besides calling attention to unfortunates who had better be forgotten in a place of amusement, occasions ribald laughter from those on the stage in addition to that of a number of misguided men, mostly in the gallery.

Both men and women like to see manly men and the reverse being, in this act, the sort displayed, the audience was restless and unresponsive to the attempts at comedy or to the interwoven songs and dances.

The inconsistency of two persons singing a song on top of a Fifth Avenue bus was noted as the act opened, also the fact that although Fifth Avenue was mentioned any number of times during the act, none pronounced it "Avenue" but all emphasized it as "Avenoo."

The repetition of the telephone business of calling up "Nooark," used as a stall each time a change was to be made in either costumes or set, was very monotonous and unfunny as was such near comedy as, "my husband's a diamond cutter, he cuts grass at the Polo Grounds."

In one number the girls enter in pajamas, night gown, chemise decollete, corsets and combination, respectively, and a suggestive song is sung with just as suggestive a title, "This Is No Place For a Nervous Man When They're Showing What Women Wear."

A scene at Huyler's was shown with "the boys" dressed as different flavors of soda, crowded around the counter. When a girl entered and asked for a drink, the attendant replied in a very effeminate voice, "we don't pay any attention to women in this store." The conclusion seemed very obvious and a coarse laugh from the upstairs portion of the house denoted that the point had carried. The old maid said that Mr. Huyler looked like Mr. Thorley in a previous scene and "Huyler" replied, "yes, we're sisters." We only missed one expression that seemed conspicuous by its absence and that was "Whoops, my dear, she's one of us."

The term "Bleaty Bleaty" suggests a lamb or sheep, but a parrot was used. The costumes and light effects in the jewel scene in Tiffany's were beautiful and effective. They were designed, according to the program, by Hassard Short. The flower scene, with the girls wearing green tights representing the stems, and head dresses representing various flowers, was novel. In the last number, "the boys" wore trunks with bare legs, some of which were sunburned a dark brown three quarters of the way up, while the rest, being almost pure white, presented an odd and unartistic effect.

A dance was essayed by one of the girls with bare legs and consisted mostly of whirls. At the absolute finale of the act, a cloth of gold was stretched by the company, from the set platform, to the rear, and lights projected upon it, while gold dust and confetti was dropped from the flies. This was effective.

A small sized fortune must have been spent on this production for costumes and hangings, but, compared to other revues, although this is far different, it is doubtful whether it will interest vaudeville audiences for the time employed, or even half of it.

H. W. M.

WEEKS AND BARRON

Theatre—Bushwick.

Style—Singing.

Time—Fifteen Minutes.

Setting—One.

Marion Weeks and Henri Barron, formerly of the Chicago Grand Opera Company, have a new singing act which, in its initial appearance at the Bushwick Theatre, scored well on the bill.

Before a velvet drop in one, Miss Weeks, in a pink dress, enters and in song tells of how she has tired of playing in vaudeville alone. This serves to introduce her partner, Barron, who renders an operatic selection. Miss Weeks follows with a song in which she imitates a mechanical doll. It also serves to give her an opportunity of displaying the wide range of her sweet soprano voice, and the ease with which she can warble in higher octaves.

Barron follows with a rendition of "Pagliacci," the singing of which at its close brought forth a spontaneous burst of applause. The duo closed with a duet. Miss Weeks showed taste in several changes of dress, while the act ran smoothly and did not lag.

J. Mc.

JACK INGLIS

Theatre—Practor's 125th St.

Style—Nut comedy.

Time—Fourteen minutes.

Setting—One.

Jack Inglis, formerly of Duffy and Inglis, opens his present act with a song and is followed around the stage by an assistant with whom he subsequently has some talk. A nut Indian song is next rendered. Inglis seated, playing on a tom-tom.

A table is then brought forth by a couple of stage hands containing quite a number of hats. Inglis does a recitation and uses various hats to illustrate the characters of which he is speaking, i. e. "a conductor," "a fire-man," etc. As the recitation nears the end, in the excitement of the climax, the wrong hats are used with considerable comedy effect. It was this bit that was good for the best laugh in the act.

Inglis closed with a nut medley of parodies, starting to the music of "His Parents Haven't Seen Him Since," an old baby from the days of Matt Wheeler. He also sang "Lazy Mary, Won't You Get Up" and several other songs of yesterday, intermingling these with songs of to-day, published and otherwise. Act got over well and took a number of bows.

H. W. M.

FRANK HARTLEY

Theatre—Harlem Opera House.

Style—Juggling.

Time—Seven minutes.

Setting—Three.

Frank Hartley, in short pants, opens his act juggling a ball, hat and umbrella. He did the egg and plate, but the egg fell to the stage and smashed. As it was a real one, it made a mess.

The balancing of a saucer on his forehead and juggling of a cup and spoon while smoking a cigarette, was one of the best feats. The concluding trick of juggling a plate, billiard-cue, pail and basin, received a hand. The act is just small time, lacking dressing, class and especial novelty.

H. W. M.

JUPITER TRIO

Theatre—Hamilton.

Style—Acrobatic.

Time—Nine minutes.

Setting—Three.

Two men who do a number of feats on the horizontal bars, most prominent of which was the "giant swing," repeated a number of times with one or two variations.

The woman, dressed in bright scarlet tights and short skirt, filled in the rest-waits with feats on the rings and tape, a commendable point that other acrobatic acts who stall, might note.

H. W. M.

EQUITY REFUSES CONTRACT

(Continued from page 4)

played and for which no pay had already been received. In regard to nights lost through cancellation of booking or through other causes, unless specifically through an act of God, a railroad wreck, or the usual exempt reasons, they would be prepared to pay in full.

"The Touring Managers guarantee no discrimination against Equity members and they understand that, if such be proved, this agreement, presuming it be passed, will be nullified. They guarantee that all contracts shall be given out before the first rehearsal and that the individual notice can only be given on a Saturday night and that these two weeks must cover two consecutive playing weeks.

"They also agree to reduce the free rehearsal period for regular productions to two weeks, instead of four, and for musical plays to three weeks, instead of five. The probationary period would also be reduced from ten to seven days. The Touring Managers are prepared to guarantee the payments of just claims against its members so that, if one of them is delinquent, the Touring Managers' Association, as a body, would settle for him. These terms are final.

"The Touring Managers' Association, according to its representatives, has, at the present moment, 114 members. They will send out over 160 companies and will employ between 3,000 and 4,000 actors. These figures, they allege, are conservative. If their organization and the Actors' Equity agree on a contract, then these figures will doubtlessly be considerably augmented.

"Now, the question you, the members of Equity, have to ask yourselves are these. Are you prepared to recognize that this particular class of manager should receive special consideration? Do you believe that, if he were not granted consideration, that many of them would be driven out of business and that, in consequence, some of our members would have to go without work?

"There is also another and more important question which you should think over, and that is whether, at the present moment, it is advisable to consider, as a basis of negotiations, the granting by the managers of the so-called Equity shop, in exchange for an agreement as to a change in conditions. Personally, I have always considered that there are many advantages attached to the Equity shop.

"It has always seemed unfair that actors who do not pay dues to the A. E. A. should receive the advantages for which we all fought and paid for in money and travail. I must confess, however, that when the subject of the Equity shop was broached to the Touring Managers they came out firmly against it, but that does not necessarily mean that they would not have to accept it.

"You may, if you choose, turn down this entire proposition which has been made by the Touring Managers. You may say that you desire the standard conditions in all companies, that what is accepted as 'custom' by the big and successful managers shall also be accepted as the custom by the smaller ones. Or, you may say to the Touring Managers, 'Yes, we accept your new conditions if you will grant us the Equity shop.' Then, as a third plan, you might instruct your Council to put the whole matter up to a referendum vote. The very last possibility of which I can think at the present moment is that you may turn the whole affair back to the Council with recommendations and appoint, from your own members, a committee of twenty-five to confer with the Council and advise it.

"A good many anxious hours have been

spent in considering this matter and, whatever aid those of you who have played in the one-night-stand and number two companies can give us, will be gratefully received. I myself have endeavored to learn the feeling of our members, but have found almost as many against it as for it. I have tried to present this matter without partiality so as not to influence you one way or the other."

Following the reading of the managers' demands an excited discussion took place from the floor. There were cries of "there's no equity or justice in the managers' demands," and "one for all and all for one—make 'em stick to the P. M. A. contract."

The cooler heads, however, finally made themselves heard and the entire matter was thrashed out. One speaker, who stated he was from Chicago, and a house manager as well as an actor, stated the whole decline in the road show business was the result of excessive percentages charged the touring managers by local theatre owners, and, in view of this, the actors, under no consideration, should suffer.

However, there was one present who spoke in favor of granting the touring managers a special contract. He was Francis Merlin, who aroused considerable disfavor during the recent election through his attacks upon the administration. Merlin said the managers' demands bore all the earmarks of an ultimatum and demanded of Gillmore if that was not true. Gillmore reserved opinion. Merlin then asked if Equity could go to the mat with the managers, and, if so, was there any possibility of the association coming out victorious. He was told that Equity was prepared to fight, having more than seventy-five per cent of the actors employed in that class of production in its membership.

After the adoption of the resolution restricting the Touring Managers to the P. M. A. contract, the whole affair was referred to the Council, which will instruct the managers as to the outcome of the meeting today (Wednesday).

N. V. A. TEAM WINS

The N. V. A. ball team defeated the U. S. S. Tennessee team at Prospect Park, July 27, by a score of 8 to 6. The line up and box score follows:

N. V. A.								
	AB.	R.	H.	E.				
Markey, lf.	3	1	1	0				
J. Brown, 2b.	4	1	3	0				
Shepard, rf.	4	1	2	0				
Armstrong, 3b.	5	1	1	0				
Packard, cf.	4	1	1	0				
Schenck, 1b.	4	1	1	0				
Van, c.	4	0	1	0				
Harvey, ss.	4	1	3	0				
Winninger, p.	3	1	1	0				
Totals	35	8	14	0				
U. S. S. Tennessee								
	AB.	R.	H.	E.				
Trainos, ss.	5	1	1	0				
Hill, 2b.	5	1	2	1				
Williams, 1b.	5	0	2	0				
Webster, c.	5	1	2	0				
Bryant, cf., p.	4	1	1	0				
Jarrell, rf.	4	1	1	0				
Jarrette, 3b.	4	1	2	1				
Littlefield, lf.	4	0	0	0				
Sowall, p.	2	0	1	0				
Kranyick, cf.	2	0	1	0				
Totals	40	6	13	2				
Score by Innings:								
U. S. S. Tennessee	0	3	0	1	0	2	0	—6
N. V. A.	0	0	1	3	0	4	0	—8

Wanted at Once

For small part in vaudeville act, MEDIUM SIZED GIRL. Must be dark type. Good salary, everything furnished. MEYER NORTH, 1493 Broadway, Room 501, Putnam Building, N. Y.

RICHARD W. PASCOE
Lyricist
DETROIT, MICH.

N. V. A.'s BEAT SAILORS

The N. V. A. ball team added another victory to their string by defeating the U. S. M. C. Barracks team of the Brooklyn Navy Yard by the score of 23 to 2 last Friday at Prospect Park, Brooklyn.

Following is the box score, line-up and score by innings:

N. V. A.					
AB.	R.	H.	E.		
Markey, rf.	7	4	2	0	
Manres, cf.	5	3	3	0	
Armstrong, 3b.	5	2	3	0	
Shepard, 2b.	2	1	2	0	
Dow, ss.	5	3	3	0	
Harvey, 1b.	4	3	3	0	
Schenck, 1b., p.	5	2	3	0	
Van, c.	6	1	3	0	
Worth, lf.	6	2	2	0	
Marshall, p., 2b.	6	2	1	0	
Totals	51	23	25	0	

U. S. M. C. Barracks					
AB.	R.	H.	E.		
Trainer, cf.	4	0	1	1	
Berry, rf.	4	0	1	1	
Holcomb, lf., p.	4	0	0	0	
Colt, ss.	4	1	2	0	
Sundling, 3b.	3	0	0	0	
Kessler, 1b.	3	0	0	1	
Tobias, 2b.	3	0	0	2	
Anderson, c.	3	1	1	0	
Wheeler, p., lf.	3	0	1	1	
Totals	32	2	6	6	

Summary: Home run—Colt. Three-base hits—Manres, Dow, Armstrong, Shepard. Two-base hits—Shepard, Worth, Manres. Struck out—By Wheeler 6, by Schenck 3, by Marshall 1, by Holcomb 4. Bases on balls—Off Schenck 1, off Wheeler 5, off Holcomb 3. Stolen bases—N. V. A. 3, U. S. M. C. 1. Left on bases—N. V. A. 12, U. S. M. C. 3. Double plays—Manres to Marshall, Manres to Harvey. Number of innings pitched—By Wheeler 5, by Schenck 4, by Marshall 1, by Holcomb 7. Hits off each pitcher—Wheeler 1, Schenck 5, Marshall 9, Holcomb 16. Umpire—Lynch. Scorekeeper—Al Grossman.

Score by Innings:

U. S. M. C. 0 0 0 0 0 1 1 0—2

N. V. A. 13 3 0 0 2 0 4 1 x—23

"HUMORESQUE" PRICE ADVANCES

An increase in the price asked by Famous Players for "Humoresque," originally scheduled as a May release on the same scale as all Cosmopolitan productions, has caused a stir among New York exhibitors. As soon as it became a big feature, according to reports, it was withdrawn as a regular Cosmopolitan and was withheld from May releases. Exhibitors who were scheduled to pay \$100 for two days' showing of the picture now are being asked \$500 for the same period as a fall release.

FLORENCE REED OPENING HOUSE

Florence Reed in "The Love Woman," by Edgar Selwyn, will be the opening attraction at the new Times Square Theatre which opens early in September under the management of the Selwyns.

PROBERT IN NAZIMOVA CAST

LOS ANGELES, July 31.—George Probert has been selected by Madame Nazimova to play the leading male role in her forthcoming Metro production, "Madame Peacock," a picturization of Rita Weiman's story of the same title. Probert is well known to the speaking stage, having played with Nazimova, William Gillette, Margaret Anglin and Pauline Frederick. He has appeared in pictures before.

TO FEATURE FILM PHOTOGRAPHS

LOS ANGELES, Cal., July 31.—The Times, one of the leading local papers, has installed a new motion picture photographic department and is issuing a rotogravure section confined to the motion picture industry exclusively.

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BABE RUTH IN FILMS

Babe Ruth, the prolific buster of bingles and home run clouter extraordinary, has been signed to flit across the screen in "Headin' Home," a Kessel and Bauman production scheduled for release about September 20. For his work in this picture, the home run champion, idol of baseball devotees the world over, will receive \$100,000. The production, settings and general treatment will be in keeping with the amount thus expended.

Of additional interest to the signing of Ruth is the fact that Kissel and Bauman, after three years of non-activity in motion pictures, are to return to the film world. More than twelve years ago, Charles Baumann and Adam Kessel, Jr., entered the motion picture business as a firm and were among the best. Charlie Chaplin, Mack Sennett, Thomas Ince and others had their first success under the Kessel and Baumann banner.

ANITA LOOS MENTIONED

MINNEAPOLIS, July 7.—Anita Loos, scenario writer and wife of John Emerson, actor, playwright and motion picture producer, is mentioned in a suit for annulment filed here to-day by Mrs. Thelma A. Pallma against Frank Pallma, Jr., former husband of Miss Loos.

According to the plaintiff, she became Pallma's wife in November, 1918, before Miss Loos' divorce from him took effect. She states that she was unaware that a final divorce decree had not been granted. Accordingly she has brought suit to have the marriage declared invalid, and asks the right to assume her maiden name and retain custody of their four-months-old child.

Miss Loos married Emerson in June, 1919, a month after her divorce from Pallma became effective. Previous to that, she and Emerson were associated for several seasons as scenario writers.

PIONEER OPENING OFFICES

New offices are to be opened by Pioneer Film in Washington, D. C.; Baltimore, St. Louis, Kansas City and Omaha.

The first to begin operations will be Washington, where the office is situated at 525 Thirteenth street N. W., and in Baltimore at 412 East Lexington street. Ed Price will be in charge in Baltimore. Both of these exchanges were taken over from Screen Art Pictures and in addition to handling the Pioneer output in these territories it will also exploit the Screen Art Prod. The office at St. Louis will be situated at 3134 Olive street, and in Kansas City at 1712 Main street. The location of the Omaha office has not as yet been determined. Baltimore and Washington will begin operations under the Pioneer banner on August 1.

FINE ARTS SUES EQUITY

For alleged breach of contract in refusing to accept certain films featuring Clara Kimball Young, the Fine Arts Film Corporation has brought suit for \$500,000 against the Equity Pictures Corporation.

The plaintiff alleges that Equity agreed to take ten pictures at \$150,000 each, and, after receiving five, declined to take the other five. The cost of producing each film, the plaintiff contends, exclusive of Miss Young's compensation, is \$50,000, and therefore fixes the damage for each at \$100,000. The defendant contends that it is not compelled to take any more films under the contract until 1921.

GOLDWYN STARTING SEVERAL

CULVER CITY, July 28.—Among the new productions soon to get under way at the Goldwyn studios here are "Bunty Pulls the Strings," the script for which is now being prepared by Reginald Barker; "The Scoop," designed for Madge Kennedy; "The Guile of Women," for Will Rogers; "The Caravan," a Rupert Hughes story; and "The Concert."

WILL DIRECT MARY PICKFORD

Frances Marion will direct the next picture made by Mary Pickford for United Artists. During the last four years Miss Marion has written and adapted many of Miss Pickford's best scenarios, and as they have been close friends the new arrangement will no doubt work out well.

BACKING FIGHT ON FILM

The censorship committee of the National Association of the Motion Picture Industry is ready to back Bernard N. Feeley, City Commissioner of Hoboken, in a fight he is making against "Some Wild Oats," a picture now being barred from that town, according to a letter sent to Feeley by Gabriel Hess, chairman of the committee. In his letter, Hess cites the cases of "Fit to Win" and "The End of the Road," both listed by the association's censorship committee as unfit to be shown. The following is a transcript of the letter:

"My dear sir—My attention has been called to an article which appeared in yesterday's *Union Dispatch* to the effect that you were taking steps to prevent the showing of the motion picture, 'Some Wild Oats,' in your city.

"I wish to assure you of the full sympathy and support of the censorship committee of this organization, representing 95 per cent of the production and distribution of motion pictures in the United States. Our committee has successfully fought the showing of salacious pictures of this type, including 'Fit to Win' and 'The End of the Road,' which were produced originally for exclusive exhibition in army cantonments and later, in some unexplained manner, fell into hands of private individuals. These pictures have been shown as a commercial proposition to mixed audiences in various localities. The result is that the righteous indignation of the public against these films has caused the entire motion picture industry to suffer unjustly.

"According to the newspaper article, you are familiar with the recent action taken by the Commissioner of Licenses in the City of New York in revoking the license of the Harris Theatre, where this picture, 'Some Wild Oats,' was shown for a very short time. You will, no doubt, be interested in learning of the action taken by John F. Gilchrist, Commissioner of Licenses of the City of New York, who made a test case of 'Fit to Win' by revoking the license of the Grand Opera House, Brooklyn, where the picture was on exhibition a year ago. The owner of the film, however, backed by the Public Health Service of the United States, secured an injunction restraining the Commissioner from interfering with the picture, which was vacated and the exhibition of the picture prohibited. The owner of the picture then made application for the same relief to the United States Court, and, notwithstanding a decision in the lower court in his favor, the campaign of the censorship committee went on unrelentingly, firmly convinced that the higher courts would ultimately uphold the action of the Commissioner. On July 10, the United States Circuit Court of Appeals, in an opinion written by Judge Henry A. Ward and concurred in by Judges Henry W. Rodgers and Charles M. Hough, revoked the final injunction obtained by Isaac Silverman, the owner of the picture.

"I again assure you as chairman of the censorship committee of the National Association of the Motion Picture Industry you have our full support in your effort to withhold the showing of 'Some Wild Oats' in Hoboken, and you are at liberty to call upon us for any additional facts or information which may be of assistance to you in preventing the exhibition of this objectionable film in your city.

"Very truly yours,

"GABRIEL L. HESS."

"Chairman Censorship Committee."

MACALARNEY GOING TO LONDON

Robert E. MacAlarney, head of the scenario department of Famous Players-Lasky, has been put into general charge of the scenario forces of that concern in London and will sail on Sept. 1. He will be in close touch with the British authors and playwrights whom Jesse Lasky has engaged to write original scenarios for Paramount. Two scenario writers and a director will accompany him abroad. Upon his arrival there, Eve Unsell, who has been in charge of the scenario department in London, will return to this side to become a member of the scenario staff of the New York office.

Harry Durant will succeed MacAlarney.

FILM FLASHES

W. W. Hodkinson, Inc., and the American Film Company have renewed their contracts with the Pathe Exchange, Inc., for the distribution of their pictures during the coming year.

Jerome Lewis has left the D. N. Schwab Productions and will enter the state rights field with two new pictures, "A Woman's Desire" and "A Husband's Folly."

Fred Turner and Lucien Littlefield have been added to the cast of "Blindness," Mary Miles Minter's second production for the coming year under the Realart Star franchise.

Earl J. Hudson has been promoted from the publicity department of First National to be the right hand man of Manager J. D. Williams.



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"PUSS PUSS"

William V. Mong has started work at the Louis B. Mayer studio in Los Angeles, playing in support of Anita Stewart in "Sowing the Wind."

"The Gilded Dream," a magazine story by Katherine Leiser Robbins, has been purchased by Universal for the use of Carmel Myers.

William Piggott, scenario writer, has been elected an officer of The Screen Writer's Guild.

"Food for Scandal," the second Wanda Hawley starring vehicle for Realart will be released by that concern in September.

Joseph Klein has left the New York First National exchange of which, for the past year he has been manager, and has joined the D. N. Schwab Prod. Inc., of which he is a stockholder, and of which he will be general manager and a member of the board of directors.

Edward Burns has been chosen to play opposite Mary Miles Minter in "Blindness," upon which she is now engaged at the Realart West Coast studios under the direction of Paul Powell.

Kenneth Webb, after finishing "The Master Mind," the first William Bennett production starring Lionel Barrymore, was signed to a three-year contract, agreeing to give his directorial services exclusively to the new Bennett organization.

Gaston Glass has been engaged for "The Foreigner," the first of a series of twelve photoplays adapted from stories by Ralph Connor.

A. W. Smith, Jr., assistant sales manager of the W. W. Hodkinson Corporation, is in Toronto conferring with the Canadian Exhibitors' Exchange, handling Hodkinson releases.

Irving Glaser, assistant to Joe La Rose, production manager of the Rivoli, Rialto and Criterion Theatres, has gone on his vacation.

The translation to the screen of "The Four Horsemen of the Apocalypse," by Senor Vicente Blasco Ibanez, is about to be started at the Metro West Coast studios in Hollywood. Rex Ingram has been selected to direct the production.

George Spink, actor and song writer, has been added to the cast of "The Misleading Lady," starring Bert Lytell, which Metro is now filming at its New York studios.

Fontaine La Rue has been signed by Metro to enact a role in "Body and Soul," the successful stage play by William Hurlburt now being screened at the West Coast studios of that company under the direction of Charles Swickard. Alice Lake will be featured.

Lee S. Ferguson has been appointed director of publicity for Selznick, succeeding Lee Kugel, who resigned recently. The appointment was made just before David and Myron Selznick sailed on the Caronia for Europe.

Harry D. Wilson, formerly publicity and theatrical man, has been engaged by Sol Lesser.

Neal Hart will soon begin work on the first series of eight features to be made by Eddie Eccles of Chicago.

Myron and David Selznick, with Louis Brock have gone to Europe, where most of their stay will be spent in France.

Harry Rapf has returned to New York from Los Angeles to consult with Lewis J. Selznick regarding his activities in the Selznick organization next season.

"Just Outside the Door," with Edith Hallor in the leading role, is scheduled for release August 16.

Oscar Apfel, the director, addressed students of Columbia University at Hamilton Hall, Friday night, on the technique of the modern photo-play.

Ruth Clifford has signed a contract for two years to be starred in feature productions by Frohman Amusement.

Arline Pretty has been engaged by William A. Brady to appear in "Life," work on which has been started at the Peerless studio, Fort Lee.

Latin-American rights to "The Toreador," a picturization of the Royal Spanish Bullfight, have been acquired by Phillip Lewis, operating the American Trading Association.

C. Alfred Karpen has been appointed editor-in-chief of the industrial pictures to be released by the Harry Levy Corporation.

George Ingersoll has been appointed director of advertising and publicity for the W. W. Hodkinson Corporation.

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side 234.

S. J. Baker, manager of the St. Louis First National office, is the father of a baby girl, named Nina.

The Capital Exchange has purchased the Frank A. Keeney productions from the William L. Sherry Service for New York city.

Anne Cornwall, who starred in several Universal productions, has completed her work with that organization.

Edgar Lewis has come East to make "Hangers On," by Kate Corbaley and will return to the Coast about the middle of September.

"Parrott and Company," by Harold McGrath, will be the first Franklin-Kaufman production released by First National.

W. W. Walthal, of Dallas, has disposed of his holdings in the Southwestern Film Corporation to Frank May.

Herman Stern and E. J. Smith, manager of the Pittsburgh and Philadelphia Universal exchanges, are in town conferring with Harry M. Berman, general manager of exchanges.

Violet Mesereau will make a series of six features for the Artofilm Film Company, of Denver, for Pioneer release. The first will be an adaptation of Robert Ames Bennett's novel, "Finders Keepers."

Maxwell C. Hughes has been appointed manager of the New Haven Famous Players exchange in place of Frank J. Scully, resigned.

Carl Gerard has been engaged by Metro to enact one of the principal roles in support of Alice Lake in "Body and Soul."

Art directors for the new Metro productions have been selected by Amos Myers, supervising art director at the company's western studios. Sidney Ullman is working with May Allison on "Are All Men Alike?" A. F. Mantz is doing the art work for Viola Dana's new picture, "Blackmail." A. E. Frudeman is designing the sets for Alice Lake's newest production, "Body and Soul." Earl Olin is working on "Someone in the House," the all-star crook play which John E. Ince is directing, and Edward Shuter is preparing the sets for "The Star Rover," by Jack London, with an all-star cast.

Jewell Carmen has finished her picture, "Out of the Darkness," and has started on a yachting trip down the Atlantic Coast, to return in September for work on a new production.

Helen Chadwick arrived in New York last week to see herself on the screen in her picture, "Cupid, the Cowpuncher," being shown at the Capitol this week.

Final camera work has been completed on Robert Brunton's first all-star feature, "The Devil to Pay," adapted from the novel by Frances Nimmo Greene and directed by Ernest C. Warde.

Jay O'Brien Chapman has resigned as publicity director of the Benjamin B. Hampton company to enter the private-publicity field.

The Harry Levey Service Corporation has made five scenes for "Forty-five Minutes from Broadway," the first of the Charles Ray pictures under the sponsorship of Arthur S. Kane.

Pathe announces August 29 for the release of the Edgar Lewis production, "Lahoma."

Two serials will be released by Pathe in August. "Ruth of the Rockies," on the 25th, and "Pirate Gold," on the 15th.

May Allison is to appear in "The Marriage of William Ashe" for Metro.

Harold Lloyd has just completed the second of his new series of comedy specials. It is called "Get Out and Get Under," and will be released by Pathe in the early fall.

"Little Miss Jazz" is the title of the latest of the Beatrice La Plante comedy series produced by Rollin, which will be released August 8.

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Salley Films, Inc., have purchased the rights to "The House Without Children" for North and South Carolina.

Charles H. Christie, producer of Christie comedy pictures, is coming to New York to arrange for further production and releases of his features.

Hope Loring has been engaged to write the scenario for Edgar Lewis' newest production soon to be made in New York.

"Good References," by E. J. Rath, the seventh of Constance Talmadge's First National Pictures, has been completed by Director R. William Niell. Vincent Coleman will play opposite Miss Talmadge. Others who have important roles are Ned Sparks, Nellie Parker Spaulding, Mona Lisa, Matthew L. Betz, Arnold Lucy and Dorothy Walters.

The next Hallroom Boys comedy to be released by Jack and Harry Cohn will be a timely offering entitled, "Back on the Farm."

William D. Taylor's production "The Furnace," was finished last week and the Wanda Hawley feature, "Her Beloved Villain" (working title), was finished July 17 by the Realart Pictures Corp.

Alice Brady has started work on "The New York Idea" with the following cast under the direction of Herbert Blache: Lowell Sherman, Hedda Hopper, Lionel Pape, Marie Burke, Julia Hurley and H. J. Hockey.

The first Maurice Tourneur production for Associated Producers will be "The Last of the Mohicans," based on Cooper's famous story.

C. B. Price and Company, on August 15, will release a new series of Mack Swain two-reelers.

Arthur Ziehm, foreign sales manager for Goldwyn, will sail for Europe on August 4.

The Celebrated Film Corporation has purchased the Illinois and Indiana rights to the Warner serial, "The Tiger Band."

Allan Dwan has completed his Mayflower contract.

The New York Film Board of Trade will hold its outing and games at Bear Mountain on August 13.

E. M. Post, of Metro, is to go to Roumania to study conditions there for the Red Cross.

Ruth Ann Baldwin has been engaged by Metro.

Bayard Veiller has completed his first original story for Metro, entitled "He Tried to Be King."

William P. Carleton is playing the leading role opposite Dorothy Dalton in "Jean of the Marshes," now in production.

Charles Maigne has signed a long term contract with Famous Players-Lasky as a producer of special productions.

Jesse S. Bernstein, general manager of the Trans-Regional Trading Corporation, is on his way to the United States after a six months' business trip through Europe.

Ben Garretson is in New York to act as advertising and publicity manager for the Guy Empey productions.

Florence Billings will play opposite Herbert Rawlinson in his first starring vehicle, as yet unnamed.

James W. Morrison, who went to California to play with Anita Stewart in "Sowing the Wind," will remain on the coast at the completion of the picture.

Arthur Tarshis, newspaper man, will join Pioneer Film this week in an executive capacity.

Charles N. Jewitz has entered the state right field with an office in the Godfrey Building.

"Occasionally Yours," Lew Cody's third starring production, has been completed.

Betty Compton's first production for Goldwyn, entitled "Prisoners of Love," will be released about Jan. 1.

"Cinderella's Twin," an original story by Luther Reed, has been purchased by Metro and will be Viola Dana's next starring vehicle.

Luis Zellner is at work on an original story for Metro.

Templar Saxe has been engaged to play the part of the Commodore in the Metro production of "Polly With a Past," the Belasco stage success by George Middleton and Guy Bolton.

Edward Connelly will enact a part in "The Four Horsemen of the Apocalypse," to be filmed by Metro under the direction of Rex Ingram.

Katherine Hilliker, who writes titles for the Chester pictures is back in town for a vacation and rest.

Hope Hamilton, who has just completed filming "The Tiger Lady," arrived in New York last week from Hollywood.

Irving Hanover has been appointed Associated Producers' representative for Manhattan and the Bronx, and Joe J. Felder for Brooklyn and Long Island.

Benjamin A. Prager, president of the Mayflower Photoplay Corporation, left New York last week for the Brunton Studios, Cal., the company's producing headquarters in the West.

Hemmer Superior Productions has completed its first picture at the Benedict studios, College Point.

Keystone Exhibitors Association has elected four new officers, Jake Silverman, president; L. W. Barclay, vice-president; Charles Baird, secretary and Nick Nortopoulis, treasurer.

Elmer J. McGovern has sold "The Woman Untamed," for Greater New York and Northern New Jersey to David Solomon, of Signet Films, Inc.

Harry Lichtig and Ben Rothwell have incorporated under the name of Rothwell and Lichtig to do publicity work for players on the Coast.

VAUDEVILLE BILLS

(Continued from page 21)

PASSAIC.

Billy and E. Adams-Baldwin & Sheldon-Drew & Wallace-Cook & Smith-Wheeler Trio-Daley & Bewler-Adams & Brown-Kelso & Wright-Loney Haskell-Lee Genis.

PITTSBURGH.

Ovando-Hendry & Bradley-Charles Denard & Company-LeBarth-Helen Primrose-Three Martells.

PAWTUCKET.

Ross & Ashton-Gypsy Songsters-Elkins, Foy & Elkins-Stanley-Marjorie Hayward-Ed. and Lottie Ford-Ryan & Bronson-True Pals.

PATERSON.

Evans & Wilson-Conney Hasell-Lil of the Lip-Homer Romaine-Kennedy Francis and Company-Neopolitan Duo-Louis Belmel-Butler & Parker-Love in the Suburbs.

READING.

Sampson & Marion-Frank and T. Schell-Francis Ronald-Norton & Nichols-Mildred Harris Company-Man Hunt-Ben Burke-John S. Blondy.

SHENANDOAH.

Sammy Lee-Loring & Lessig-Ungary Romany-Three Naces-Lida McMillan Company-Snow & Velmar-Kanazawa Japs.

SCHENECTADY.

Four Dancing Cliffords-Peet & S. Kelton-Honor Thy Children-Matthews & Ayres-Artercraft Revue-Three Bohemians-Claxton & May-Wright & Earle-Eddie Jones-Three Rianos.

SYRACUSE.

Three Bohemians-Claxton & May-Wright & Earle-Anthony & Arnold-Watts & Ringold-Three Rianos-Hill & Quinell, Herman & Clifton-Honor Thy Children-Donaldson & Van-Matthews & Ayres-Artercraft Revue.

SCRANTON.

Hanlon & Arthur-Renard & Jordon-Master Paul and G. Hall-Bobbie Folsom-Corner Stores-The Hallers-Kelly & Brown-Kimberly & Page-Chas. Martin-Pianoville.

TROY.

Evans & Perez-Lad & B. Shannon-Wayne, Marshal & Candy, Howard & Gear, Leach White's Entertainment-Celina's Circus-Southern Four-Martha Hamilton-Innals Brothers-Step Lively.

TOLEDO.

Graham's Marionettes-Barney & Ros-Harry Holman Players-Dawson, Lanigan & Covert-Sam Lee Troupe-Girls in the Air-Sherman & Pierce-Burke & Burke-Pister & Johnson-Zeno, Barnell & Carl.

TORONTO.

Arthur Davids-Weiser & Rieser-Potter & White-Randolph & Cunningham-Lockwood & Rush-Sully, Rogers & Sully.

WATERTOWN.

Wolfe Henderson Company-Herman & Clifton-Phyllis Gilmore Company-Donaldson & Van-Haunted Violin-Hilton Sisters-Watson Ringold-Nat Sjerome-Anthony & Arnold-Petite Troupe.

WILKESBARRE.

The Hallers-Kelly & Brown-Kimberly & Page-Chas. Martin-Pianoville-Hanlon & Arthur-Renard & Jordon-Master Paul and G. Hall-Bobbie Folsom-Corner Store.

PANTAGES CIRCUIT

WINNIPEG.

Pantages-Clemens Bellings & Co.-Faber & McGowan-Schwartz Bros.-Juliet, Dika-Soap Shots.

REGINA AND SASKATOON.

Pantages-Wire & Walker-Henshaw & Avery-Rigdon Dancers-Cooper & Ricardo-Rising Generation.

EDMONTON.

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Pantages-Nora Jane & Co.-Silber & North-Herbert Denton & Co.-Tod Doner-Little Cinderella.

GREAT FALLS AND HELENA.

Pantages-Larue & Dupress-Coleman & Ray-Elm City Four-Revue De Luxe-Page & Gray-4 Hursleys.

BUTTE.

Pantages-Mack & Williams-Stuart & Wood-Howard & Field Minstrels-Golden Bird-Jarrow-Clark's Hawaiians.

SPOKANE.

Pantages-Brosius & Brown-Taylor & Frances-Barney Williams & Co.-Ward Bros.-Anna Maybelle and Jaz Band.

WALLA WALLA AND NO. YAKIMA.

Pantages-Krenka Bros.-Davis & McCoy-Jim Reynolds-Sheldon & Haslam-Klass & Termini-Little Cafe.

SEATTLE.

Pantages-Bell & Gray-Ushers Quartette-Sol Berns-Vera Bert & Sappers-Harris & Manlon-Gautier's Bricklayers.

VANCOUVER.

Pantages-Alaska Duo-Noodles Fagin & Co.-Jean Barrios-Frank Stafford & Co.-Demichelle Bros.-Thirty Pink Toes.

VICTORIA.

Pantages-Schepp's Circus-Fargo & Richards-Josephine Davis & Co.-Harvey Heney & Grace-Kremlin of Moscow.

TACOMA.

Pantages-Aeroplane Girls-Brown & Jackson-Agnes Kayne-Leonard & Anderson-Carl McCullough-Submarine P.T.

PORTLAND.

Pantages-Prince & Bell-Jack Reddy-Jan Rubin & Co.-Dobbs, Clark & Dare-McKay's Scotch Revue-Sheldons.

TRAVEL.

Pantages-Mizuma Japs-Louise Gilbert-Fred Weber-Somewhere in France-Pearson, Newport & P.-Gautier's Toy Shop.

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Degnon & Clifton-Manning & Lee-Brierre & King-Coakley Dunlavy Co.-Alice Manning-Odiva.

OAKLAND.

Pantages-Van & Emerson-Challis & Lambert-Douglas Dancers-Griff-Senator Murphy-Doree's Celebrities.

LOS ANGELES.

Pantages-3 Melvins-Diana Bonnar-Heart of Annie Wood-Harry Von Fossen-Footlight.

SAN DIEGO.

Pantages-Downtons & Rose-Corty & Althoff-Jessie Hayward & Co.-Pete, Pinto & Boyle-Long Tack Sam & Co.

LONG BEACH.

Pantages-Adonis & Co.-Rose Valyda-Arthur Devoy & Co.-Simpson & Dean-Basil & Allen-Haberdashery.

SALT LAKE CITY.

Pantages-Lohse & Sterling-Winchell & Green Thunder Mt.-Mabel Harper.

OGDEN.

Pantages-Upside Down Millelles-Delaphone-Jennings & Mack-Early & Laight-Riding Lloyds-Broadway Echoes.

DENVER.

Pantages-Fashions De Vogue-Miller & Capman Pipifax & Pano-Billy Small-Weaver & Weaver-Pantages Broadway Lillies-Flying Weavers.

TRAVEL.

Pantages-Carlita & Lewis-Abrams & John-Willie Holt Wakefield-Nevis & Gordon-Walters & Walters-His Taking Way.

SYDNEY'S WIFE IN SHOOTING

Mrs. George Sydney, wife of the George Sydney now playing one of the principal parts in "Welcome Stranger," at Cohan's Grand Opera House, Chicago, was committed to Jefferson Market prison without bail by Magistrate Schwartz in the West Side Court last week on a charge of felonious assault.

Mrs. Sydney's arrest followed a shooting affray in her apartment at No. 300 West Forty-ninth Street early Thursday morning, in which Peter Baumer, an Admiralty lawyer, was shot. The wife of the actor is accused by Baumer of having done the shooting.

Mrs. Sydney met the lawyer and another man in a restaurant on Forty-eighth street late Wednesday night. Edward J. Brady, an actor, and his wife, who, according to the police, was formerly Ray Bailey, of the vaudeville team of Gerard and Bailey, later joined them and soon after that the quintet adjourned to Mrs. Sydney's apartment.

There, it is said, Brady and Baumer became involved in a dispute on the Sinn Fein question, during which the hostess's collection of cut glass, valued at \$1,000, was smashed. Two shots were then fired and Baumer staggered into the hall and fell with one bullet through his right arm and another in his abdomen.

When Detectives Dillon and Daly arrived, Baumer said he had been shot by one of the women. According to the police he later identified Mrs. Sydney as the one who had shot him. Brady, who was cut by the glassware, was sent to Bellevue, a prisoner, while his wife was also held in connection with the shooting.

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DEATHS

OLIVER D. FISKE, forty-seven, died in Bellevue Hospital last Friday following a brief illness. He was born in New York and had been on the stage for the last thirty years. He was well known in vaudeville as a player of character parts, and, at the time of his death was engaged in writing a play.

ANNA O'MALLEY ETHIER, forty-eight, who retired from the profession fifteen years ago, when she married Alphonse Ethier, died last Wednesday at her home, 2330 Voorhies avenue, Sheepshead Bay. Besides her husband, she is survived by a son.

CARLOS TROYER, once famous violinist, who toured with Jennie Lind as accompanist, died at his home in San Francisco, last Tuesday at the age of eighty-four. For the last six months of his life he was totally blind.

MRS. POLLY WILCOCK, wife of the late Wm. H. Wilcock, of Halifax, England, passed away at the Summer home of her late brother's wife, Mrs. Frank Rowan, at Pomfret, Conn. She is survived by one nephew, Frank E. Rowan, of the U. S. Shipping Board. Interment was at Greenwood Cemetery, Brooklyn.

JOSEPHINE HENDERSON O'DONNELL, who, with her husband, George J. O'Donnell, formerly of "The Chocolate Soldier" company, was well known in theatrical circles, died recently, at her home in Brightwaters, Bayshore, L. I. She and her husband for many years were under the management of Fred C. Whitney.

ARCHIE GRIFFIN, thirty-seven, internationally famed as a balloonist and who held the world's record for balloon ascensions, died of pneumonia last Monday at his home in New York city. He also held the world's record for a parachute drop of 9,200 feet.

HOMER S. WILSON, thirty-five years old, for a number of years stellar lariat thrower and chief of the cowboys of the 101 Ranch Wild West Show, was shot and killed by his wife on a lonely country road near Winfield, Kansas, a week ago Monday. Wilson, who had toured Europe and South Africa with this form of circus, was laying off for the Summer at his ranch near Winfield. He and his wife, who is of Indian blood, were returning from a cattle purchasing trip when they became involved in an argument, during which Mrs. Wilson suddenly shot twice with an automatic pistol.

LON MOORE, a circus clown of Defiance, Ohio, died last Tuesday as the result of injuries received when an automobile in which he was riding rolled off a 200-foot cliff near Bear Creek Canyon, near Denver, Colorado, early that morning. Charles Hite, circus concessionaire, of Ironton, Ohio, and three Denver people were passengers at the time of the accident, which was caused when one of them grabbed the steering wheel and turned the car over the edge of the precipice.

JAMES WILLIAMS, owner of the Globe Transfer Company and manager of the Amphion Theatre, Brooklyn, died last week at Freeport, L. I., at the age of forty-seven. He is survived by a wife, Mrs. Charlotte Dixon Williams, and a son, James Williams, Jr. The dead man was a member of the Brooklyn B. P. O. E. No. 22, The Royal Arcanum, the Entre Nous Club, of Brooklyn, the Burlesque Club of New York and the Lights Club of Freeport.

FREDERICK W. BERNARD, an actor since the age of fourteen and who retired from the profession about four years ago, died recently and was laid to rest in the Actors' Fund of America Plot in Evergreen Cemetery. His wife, known to the profession as Oretta Aletus and a guest of the Actors' Fund Home in Staten Island, survives him.

LETTER LIST

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